NUMBER 10
WINTER 1990-91

$4.00

The E Ticket®

" - - - COLLECTING THEME PARK MEMORIES - - - "

RIDING THE CAROLWOOD PACIFIC RAIL ROAD

WITH

WALT DISNEY

also:

SleepingBeauty CASTLE

Main Gate

WELCOME ... Welcome to Issue #10 of The "E" Ticket. This time we take a nostalgic ride on what might be considered Disneyland's first attraction ... Walt Disney's Carolwood Pacific backyard railroad! We also spend some appreciative time with the Magic Kingdom's number one symbol of timeless fantasy ... the **Sleeping Beauty Castle**. We take this opportunity to view the castle up close for a change (instead of just hurrying through it to get into **Peter Pan** ...) and like most attractions at Disneyland, there's more there than meets the eye ...

Last May, we were the guests of Roger and Mary Broggie at their beautiful home in Carmel. Since we had only one day to meet Roger Broggie (and somehow cover his long and incredible career in this too short a time) we left Los Angeles early and drove six hours straight through. Mr. Broggie was both gracious and generous with us ... he shared his personal photos and files, answered our often nebulous questions, and recalled a great number of wonderful stories of his work over the years. Many familiar facts gained dimension for us as we listened to his descriptions of Walt, of others at the Studio, and of that entire fascinating era. Then, suddenly our time was up. We were back in the car, driving south, with thoughts of Disneyland, steam trains and monorails ... and Walt Disney ... fresh in our minds.

In this issue we proudly announce The "E"Ticket's SECOND ANNUAL ...! It will contain 48 pages of photos, artwork and enthusiastic descriptions of theme park rides and attractions (mostly Disneyland) ... some of which, like Skull Rock Lagoon, are gone from the scene. We've "re-shot" the photographs used in out-of-print issues of The "E"Ticket and in some cases added more. There are also 12 pages of brand new material, with expanded discussions of the Schuco Monorail sets, a "cut-away" map of the **20,000 Leagues Exhibit**, and a fond, personal chronicle of the **20,000 Leagues Under The Sea Exhibit** by foremost "Leagues" fan Tom Scherman. Annual #2 will be $5 (plus $1 postage) because of the extra pages and high cost of envelopes, labels and Uncle Sam's postal fees.

The list of the friends who helped us with this issue is short, but very heartfelt. We really appreciate those of you who sent in "lost photo" contest entries. Not all of you can win (or even fit in the issue) but we get a real "keep going" boost when we find one of these personal treasures in our mailbox! *Disneyland Babylon* provided some hard-to-find information. Thanks to steam train enthusiasts Jim Alves and Ward Kimball ... and to Steve Booth, whose 1985 article on Walt's backyard was wonderful.Dave Smith bailed us out once again on some lost facts, Dug Miller gave further support, and Roberta Brubaker helped us "get real" on many **Sleeping Beauty Castle** facts and questions. Highest on the list is Roger Broggie, who was there when it all happened, helped make it happen, and shared his memories with us.

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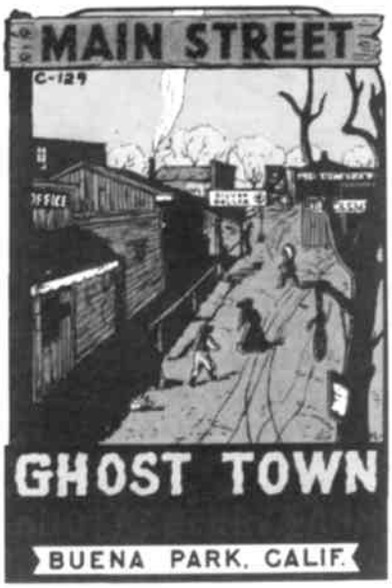
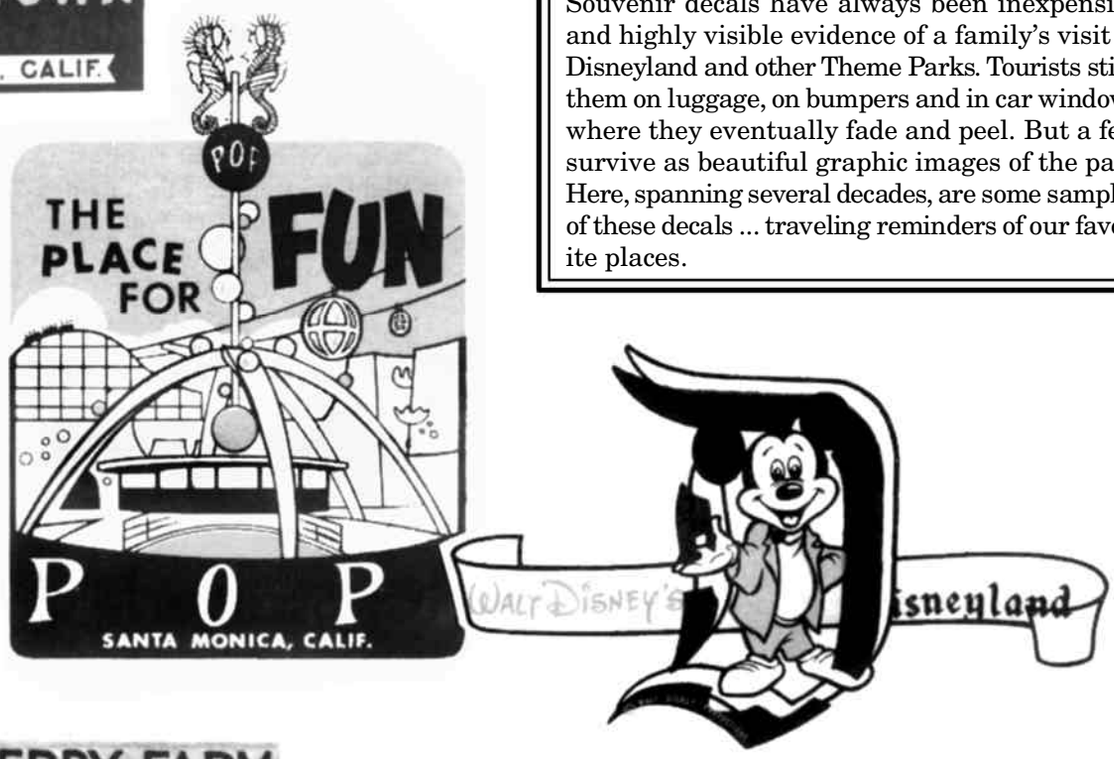
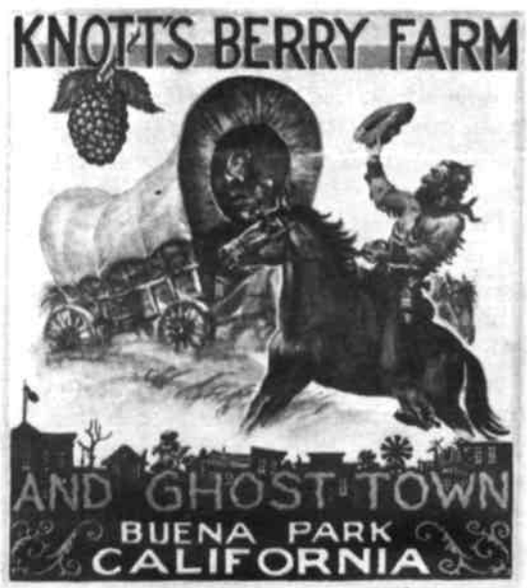
The "E" Ticket, P.O. Box 800880, Santa Clarita, CA 91380-0880

*** * * SHOWCASE * * ***



Souvenir decals have always been inexpensive and highly visible evidence of a family's visit to Disneyland and other Theme Parks. Tourists stick them on luggage, on bumpers and in car windows where they eventually fade and peel. But a few survive as beautiful graphic images of the past. Here, spanning several decades, are some samples of these decals ... traveling reminders of our favorite places.



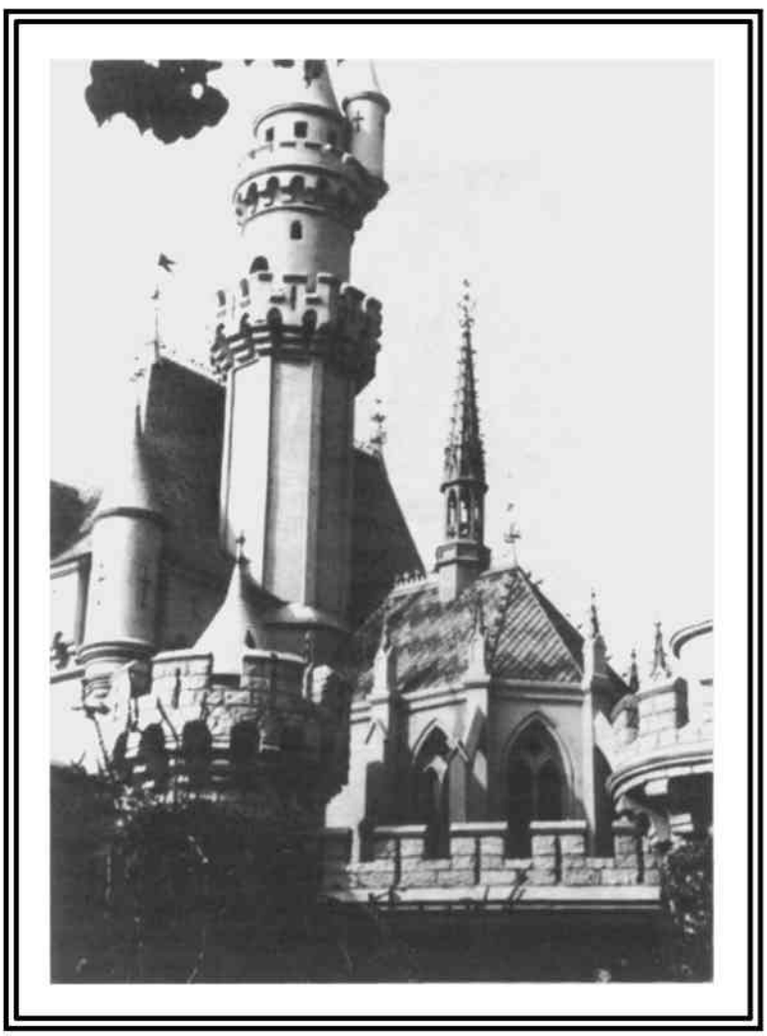


PRINT 10-3 BOOKMARKS SEARCH FIND THUMBNAILS H

Sleeping Beauty Castle

by Jack E. Janzen

Visiting Disneyland is always a new and thrilling experience. New attractions, shows and parades ... that's why people keep coming back. But along with the current thrills, most of us also return to the Magic Kingdom to remember ... innocence, youth, shared experiences with good friends or maybe just a favorite quiet place. As we walk around Disneyland seeking these small pieces of the past, we sometimes feel that everything is changing around us. Frontierland and Adventureland have had rides altered,removed,and added; Main Street maintains the illusion of calm stability though changes have been extensive; Tomorrowland has continuously evolved and Fantasyland has been completely remodeled. The unsettling feelings that the Park elements we love are fleeting can be offset by concentrating on those remaining Disneyland features that date from the earliest years. **Sleeping Beauty Castle**, one of the very first structures designed and completed for the Park's 1955 opening, best captures the essence of the timeless Disneyland.



First visible from Main Street's Town Square (below the Train Station) the **Castle** is a sudden reminder to first-time visitors that Disneyland is much more than gaslights and old-time fire engines. This alluring structure is part of Walt Disney's original plan to draw his audience into the Park ... it still works. We need simply to step aboard a horse-drawn trolley to travel past the Penny Arcade, the silent era cinema and other Victorian storefronts to the stone battlements of a medieval castle. With Main Street behind us, the complexity and charming detail of **Sleeping Beauty Castle** is undeniable.

We stand on the cobblestone walkway facing Fantasyland's entrance. The gateways to the other Disneyland realms are to our left and right. The sound of the horse-car recedes as it continues around the hub, back down Main Street The **Castle** is inseparable from its environment the points of the compass inlaid within the walkway lead to the "stone" ramp and the rugged wood and iron drawbridge at the **Castle's** mouthway. Lush plantings and vines border the dark green moat,graceful swans contrast the rough texture of the vertical rockwork. Brightly colored banners wave from standards along the bridge, offsetting the muted grays and pastels of the **Castle** itself. **Sleeping Beauty Castle** is true to centuries of European tradition deriving elegance from the harsh realities of warfare fortification.Abrupt, sheer rock walls, broken only by archery ports and angled parapets protect and cradle the more delicate buttressed structures, windowed rooms and halls and these are in turn framed by the many rising towers, with their blue conical roofs and gilded spires which form the **Castle's** highest elevations.

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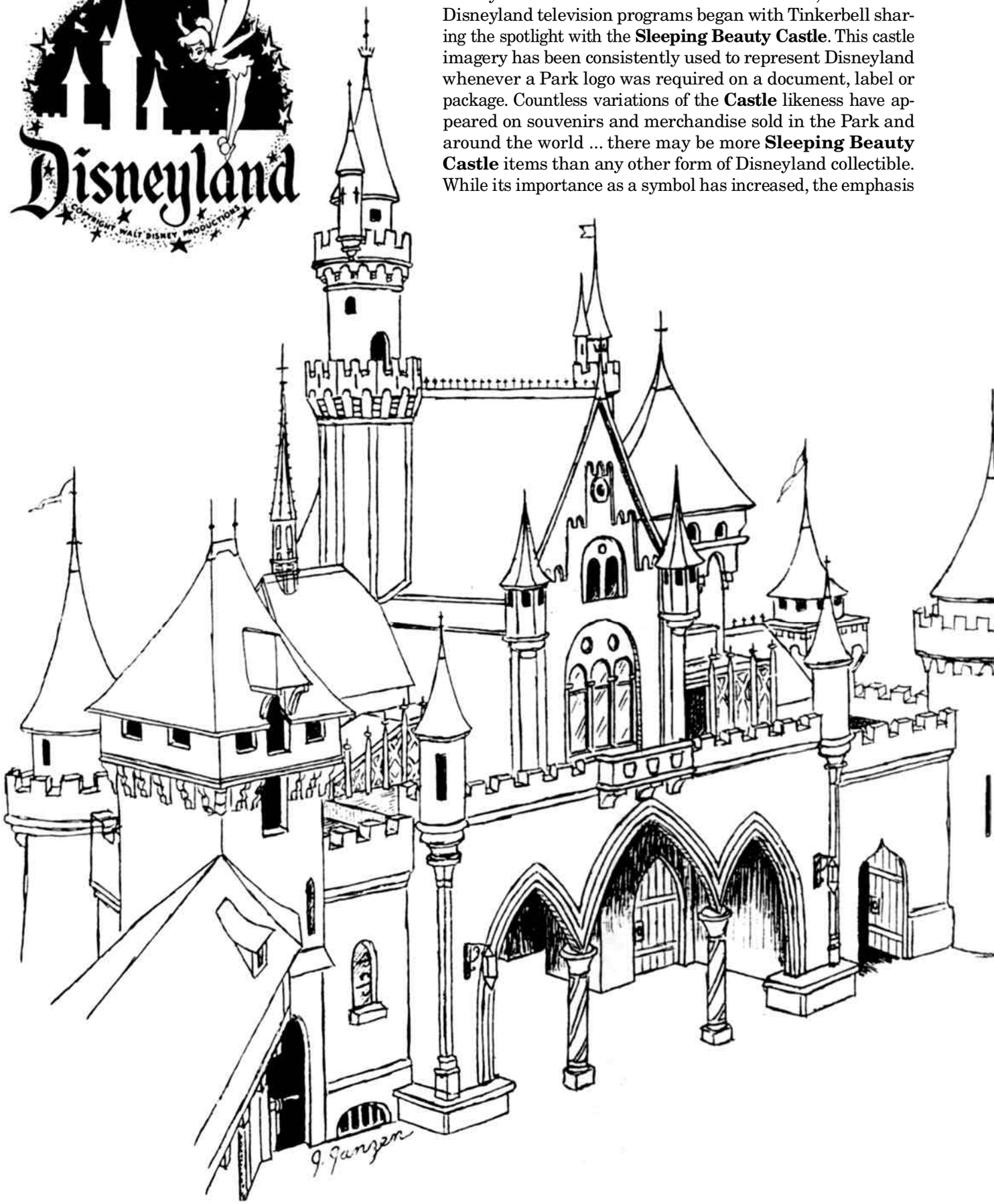
From its inception, the **Sleeping Beauty Castle** has been a powerful and popular image, and it became the symbol of Disneyland for that reason. Each week on ABC, the earliest Disneyland television programs began with Tinkerbell sharing the spotlight with the **Sleeping Beauty Castle**. This castle imagery has been consistently used to represent Disneyland whenever a Park logo was required on a document, label or package. Countless variations of the **Castle** likeness have appeared on souvenirs and merchandise sold in the Park and around the world ... there may be more **Sleeping Beauty Castle** items than any other form of Disneyland collectible. While its importance as a symbol has increased, the emphasis



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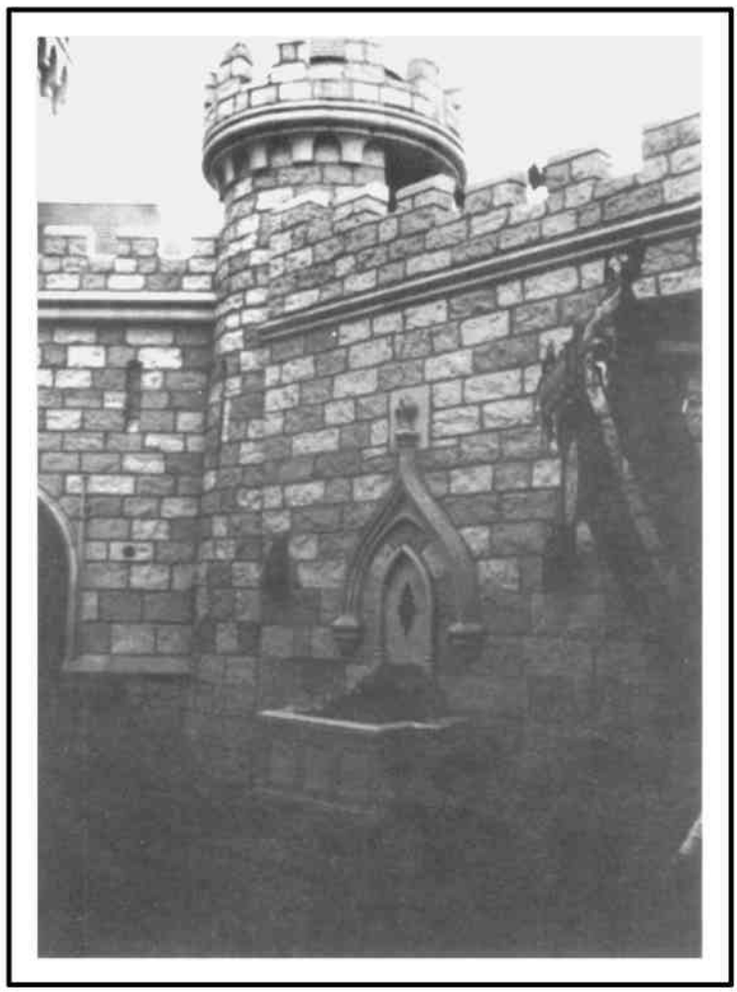
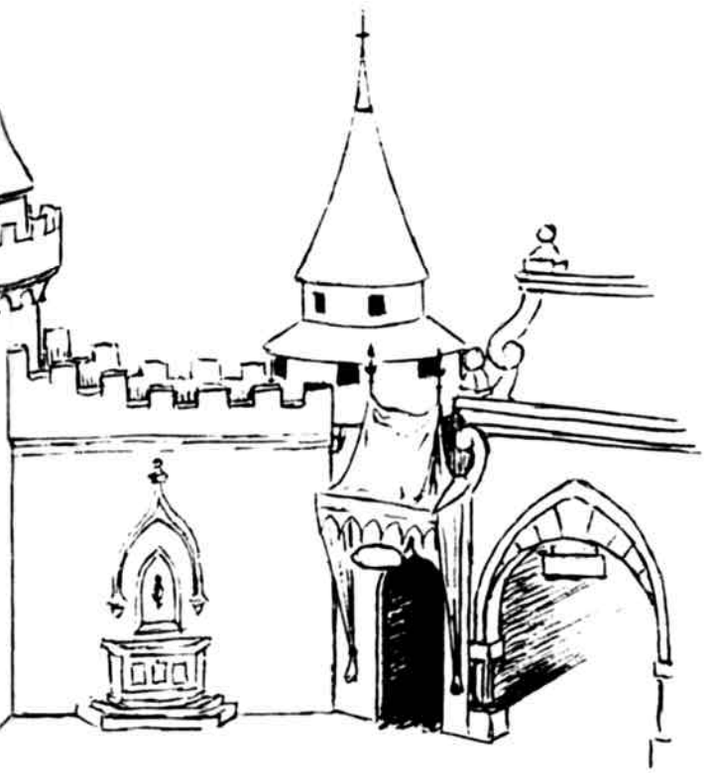
on the castle as a Park attraction seems to have diminished over the years ... it certainly deserves our attention today.

The **Castle**, first referred to as **The Medieval Castle** in the 1953 prospectus used by Walt to obtain financing, was subject to name changes throughout Disneyland's planning and building phases. In publicity releases to local newspapers as early as December 1954, and in a televised Park progress report, Walt Disney describes it as **Snow White's Castle**. During the design and construction of the Park, it appears on concept artwork and promotional materials as the **Fantasyland Castle**. By Opening Day, 1955, it was christened **Sleeping Beauty Castle** and had inherited the folklore associated with Walt Disney's





A "flip-book" comparison of this drawing and the one on the following two pages gives a new look to Disneyland's Sleeping Beauty Castle.

animated fairy tale then underway. The first-year Disneyland guidebooks make reference to Princess Aurora as she "slumbers in her magnificent bed chamber," still under Maleficent's evil spell. At this point visitors had no access to the **Castle** interior, other than the small shops to either side of the arched passage into Fantasyland.

By late 1956, Disney's ambitious animated feature *Sleeping Beauty* had progressed to a point where it could be accurately promoted within the Anaheim theme park. Original 1954 concepts and drawings for the **Castle** were done by Herb Ryman and Bill Martin, but the impossible assignment of designing the interior was given by Walt Disney to Imagineer Ken Anderson.The WED creative team successfully brought Eyvind Earle's artistic style, and key scenes from the motion picture, to a multi-level walk-through attraction installed within the **Castle's** walls. In a series of doll-like dioramas, Aurora's story is told in visual sequence, using limited 3-D animation techniques very similar to those seen when Disney films are highlighted in the wonderful Main Street Emporium window displays.

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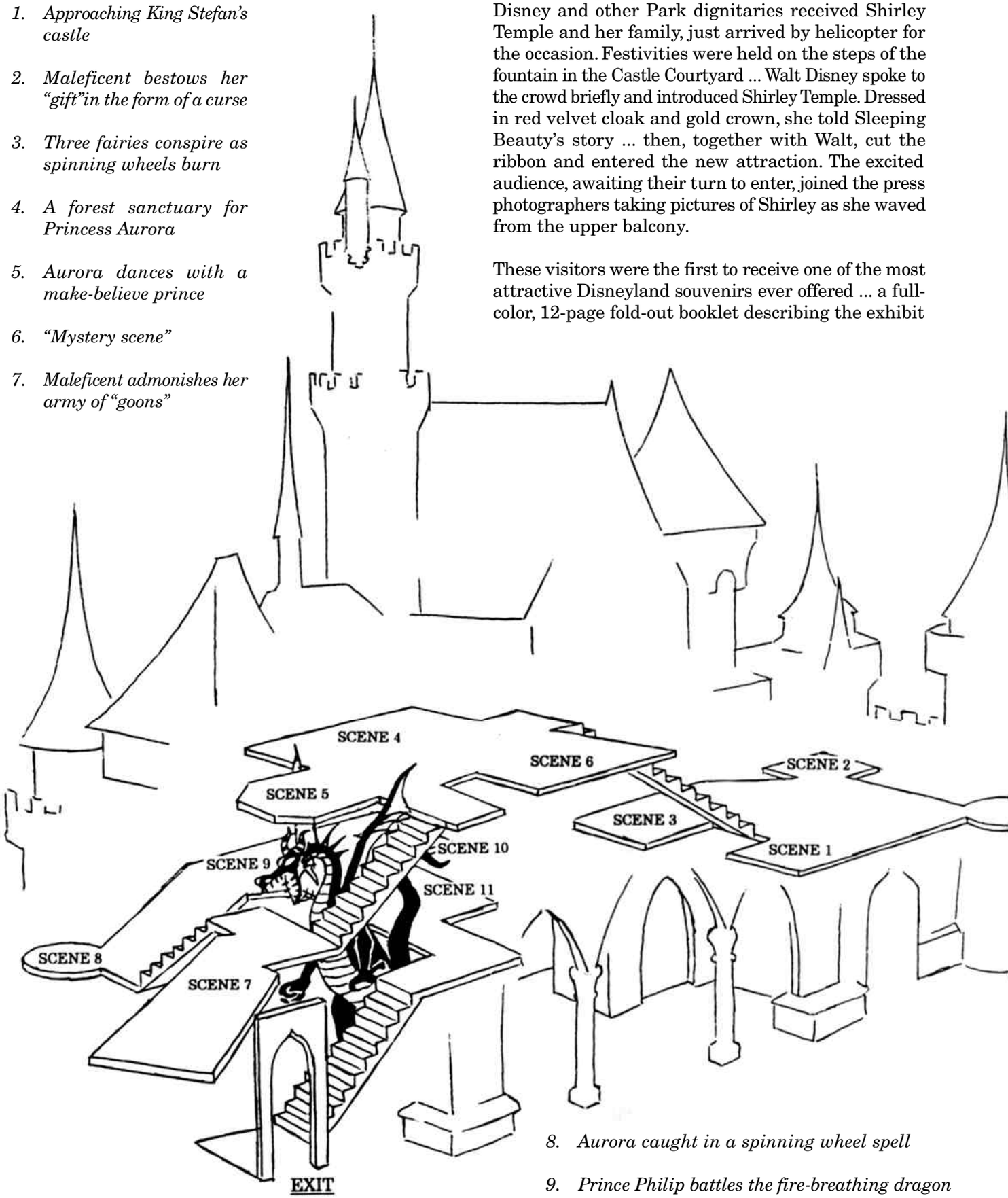
SCENES

1. *Approaching King Stefan's castle*
2. *Maleficent bestows her "gift" in the form of a curse*
3. *Three fairies conspire as spinning wheels burn*
4. *A forest sanctuary for Princess Aurora*
5. *Aurora dances with a make-believe prince*
6. *"Mystery scene"*
7. *Maleficent admonishes her army of "goons"*

The interior to **Sleeping Beauty Castle** opened April 28, 1957, with appropriate fanfare and celebration. Walt Disney and other Park dignitaries received Shirley Temple and her family, just arrived by helicopter for the occasion. Festivities were held on the steps of the fountain in the Castle Courtyard ... Walt Disney spoke to the crowd briefly and introduced Shirley Temple. Dressed in red velvet cloak and gold crown, she told Sleeping Beauty's story ... then, together with Walt, cut the ribbon and entered the new attraction. The excited audience, awaiting their turn to enter, joined the press photographers taking pictures of Shirley as she waved from the upper balcony.

These visitors were the first to receive one of the most attractive Disneyland souvenirs ever offered ... a full-color, 12-page fold-out booklet describing the exhibit



8. *Aurora caught in a spinning wheel spell*
9. *Prince Philip battles the fire-breathing dragon*

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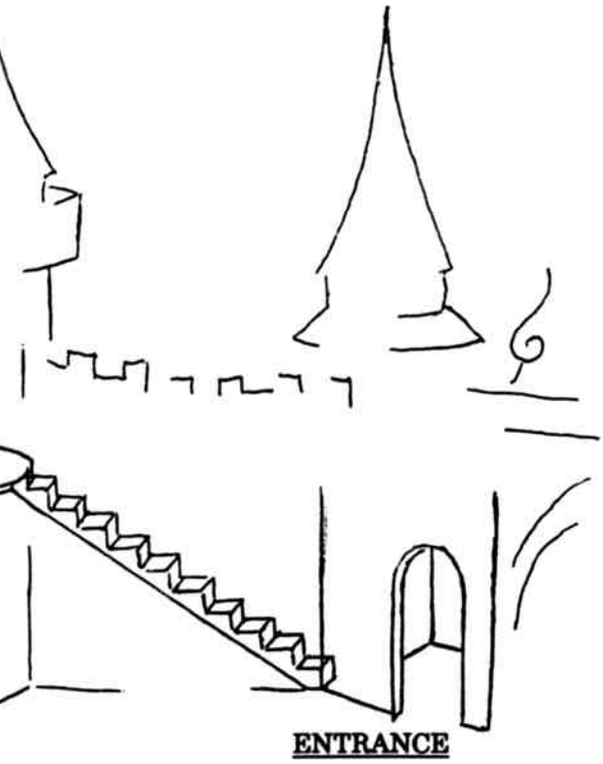
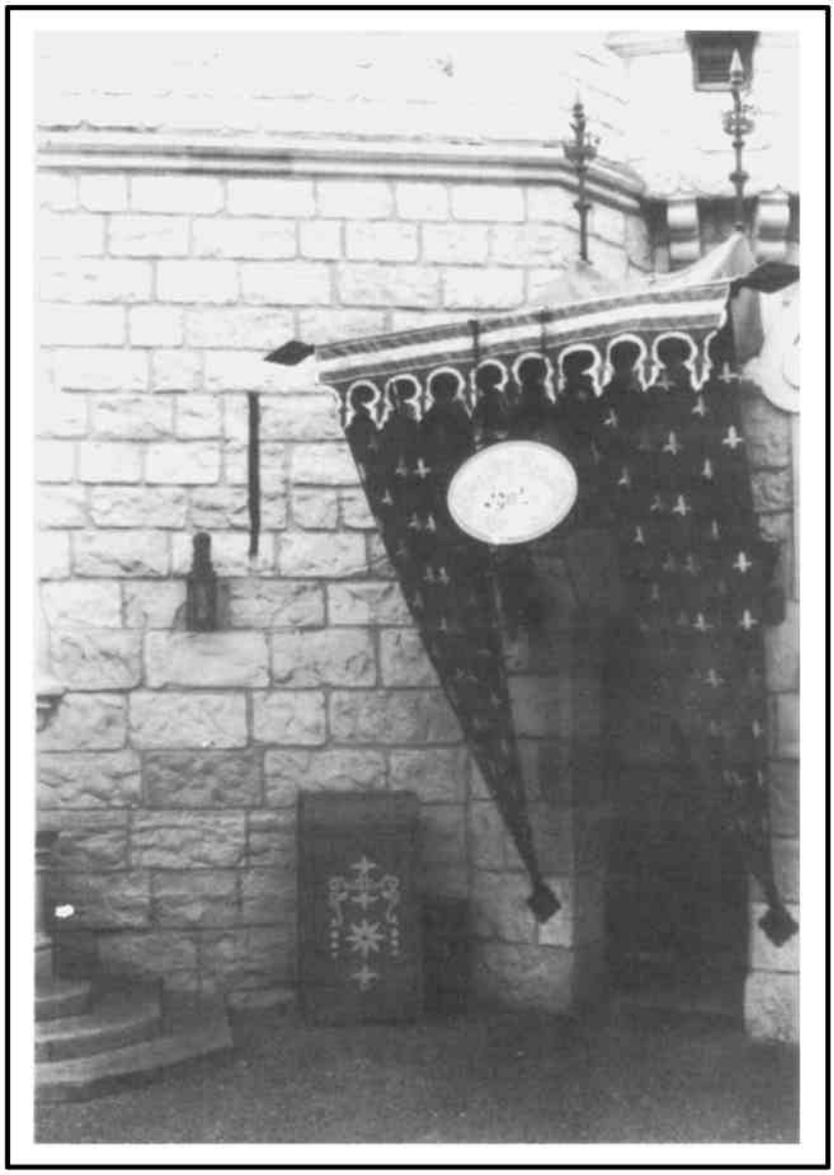
THUMBNAILS BOOKMARKS 10-8

and picturing scenes from the soon-to-be-released feature film. Eager visitors traded their "C" coupons for first-time access to the **Castle's** narrow arched corridors. Soon after passing the turnstile entrance, guests perceived gray stone walls, stained glass windows, lush red velvet ... draperies ... and leather-bound volumes along the way which told Princess Aurora's familiar story in a rich hand-decorated script.

After entering, guests ascended dimly lit stone stairways to the mezzanine level, then turned left and right to view the first three scenes through glass portals. Then, as now, they had the feeling of viewing distant settings from the castle's upper windows ...subjects attired in medieval costume approach King Stefan's castle to honor the newborn Princess ... the angry, uninvited sorceress Maleficent bestows her gift to the baby in the form of a curse ... and, in an attempt to ward off Maleficent's dire prediction, a mound of spinning wheels is aflame in the castle courtyard. More stairs, and visitors reach the central hall (while directly beneath their feet families stroll into Fantasyland





through the familiar arched passway). Here are presented two lavish "look-into" dioramas, one of Aurora and her Fairy Godmothers in their secure and secret cottage in the forest deep, the other of Aurora and her forest friends in an innocent dance with her pretend Prince in red hat and cloak. These scenes are quite effective, and are enhanced by segments of soundtrack music which are specific to each.

To the left is a strange wooden door with ornate metal hinges, locked with a crossbar ... and ahead, rich wooden panels frame a dark stairway leading to the east wing of the **Castle**. Ominous tones of Maleficent's music from the lower reaches of the **Castle** draw the visitors down. At the first landing guests may peer into Maleficent's blue-lit castle as she admonishes her army of "goons" ... then, a few steps lower, see a mesmerized Aurora being drawn forward to Maleficent's mystical spinning wheel. They continue a spiralling descent, and look into a scene which appears to be both above and below them. Prince Phillip, armed with his Sword of Truth, does final battle with Maleficent, who has transformed herself into a fire-breathing dragon. With the evil sorceress vanquished, Prince Philip awakens Sleeping Beauty with "love's first kiss" and the kingdom, in the last diorama, celebrates their joy.

10. SleepingBeauty awakens with "love's first kiss"

11. The kingdom celebrates

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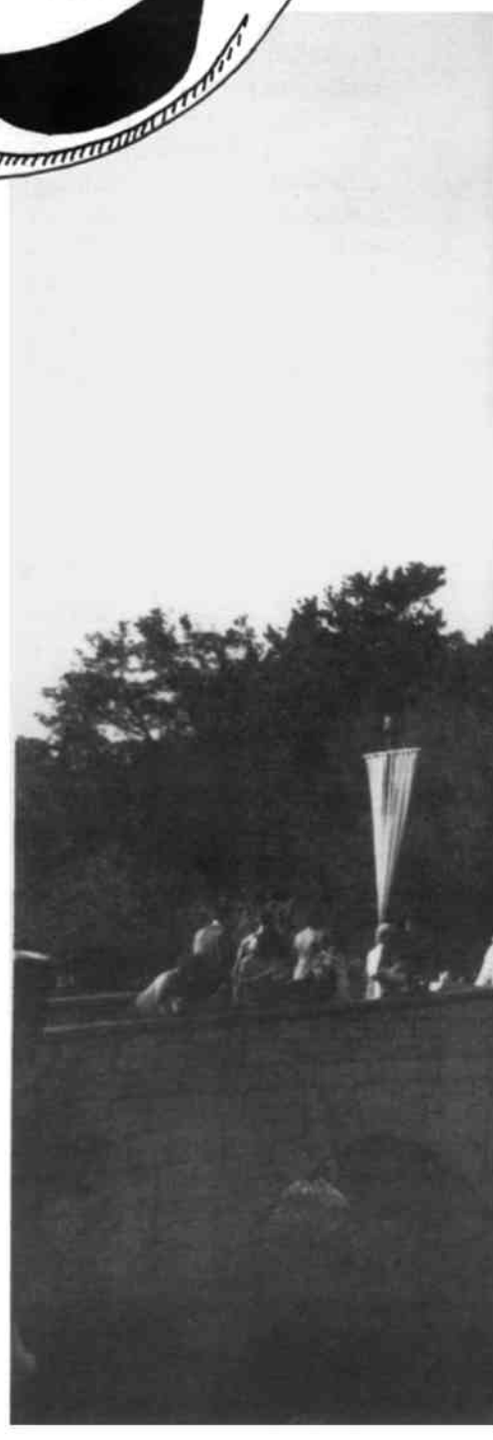
Ken Anderson describes an incident which occurred early in the planning of the **Castle** interior. Ken,Emile Kuri and Walt Disney decided, on the spur of the moment, to climb the make-shift ladder to the **Castle's** upper deck. Here they explored an open, windy area more suited to the pigeons that lived there then to senior company officials. Shiplap boards formed a false floor over 2x4 ceiling joists. Miscellaneous junk from the original construction littered the area, including a box filled with old cloth gunny sacks. As the trio made their way across the floor, an immaculately dressed Kuri stepped over the box. His white suit seemed to darken as an infestation of fleas swarmed up his pant leg. Soon, all three men found themselves dancing and scratching. Walt cautioned, "Be careful!" as he descended, found a phone and called the Wardrobe Department. His temper was understandably short as the other two listened to the phone conversation."Hello, this is Walt ... WALT DISNEY, THAT'S WHO!" A vehicle soon arrived with room for only one passenger. As Mr. Disney climbed aboard, Ken and Emile sprinted for Wardrobe. After showering, the three donned whatever apparel was available ... Walt was magnificent in his Tomorrowland space suit. An investigation revealed the fleas belonged to a multitude of cats that had long inhabited the **Castle**. The fleas were soon eliminated but Walt said no to the idea that the felines be destroyed.He had the cats bathed and groomed ... eventually, homes were found for all of them.



In order to complete the complex installation of the ten scenes which told Sleeping Beauty's story, some visible alterations to the **Castle** exterior were done for the '57 opening. Interior space of the two Fantasyland Castle shops on the ground floor was reduced and portions of their ceilings lowered to accommodate the exhibit's mezzanine stairwells. Windows were moved, entrance and exit doorways were opened in the stone walls, and structural work was done inside, creating new rooms and display space. Cast member access to the **Castle** "deck" remained necessary since special Park programs and celebrations often featured dancers and trumpeters festooned in bright costumes along the battlements. A series of dwarf-sized doorways permitted entry into the various towers and upper structures. Much alteration was done to these accessways to accommodate the exhibit ... now the route to an upper tower may lead through a Sleeping Beauty scene, up a hidden ladder and through a trap door.

The **Castle's** upper "deck," as seen from the **Carrousel**, gained new pink pastel walls and roof sections, which reflected the sloping stairway corridors beneath.The main edifice once featured three open archways (see

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the classic photo of Walt on the eve of opening day (last page of *The Art Of Walt Disney*). These were closed with the installation of windows for control of interior lighting. This was the location of the Sleeping Beauty "mystery scene," behind the barred wooden door ...

Nostalgic fans and amateur Park historians recall a kind of "goon" peep show, where children were encouraged to spy (through holes in barrels) at the faces of Maleficent's goblin warriors. These images may have included a close-up warrior's head with a wide-toothed leer much like the evil Coachman from *Pinocchio*, several smaller goblins of various styles, and a cluster of small sign posts with messages now lost to memory. Another **Castle** curiosity is that *When You Wish Upon A Star*, the theme from the 1940 film *Pinocchio*, plays within the arches of **Sleeping Beauty Castle**, an attraction based on a 1959 feature film. This is because Walt wished to portray Fantasyland as a place where everyone's dreams come true.

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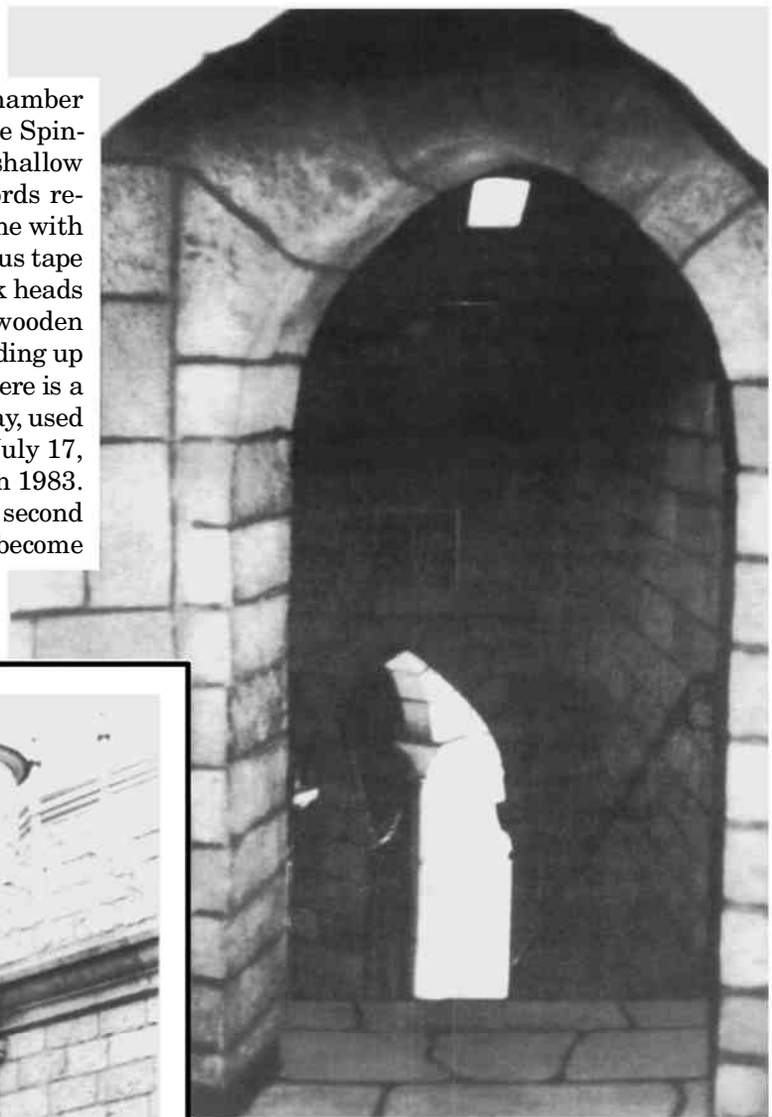
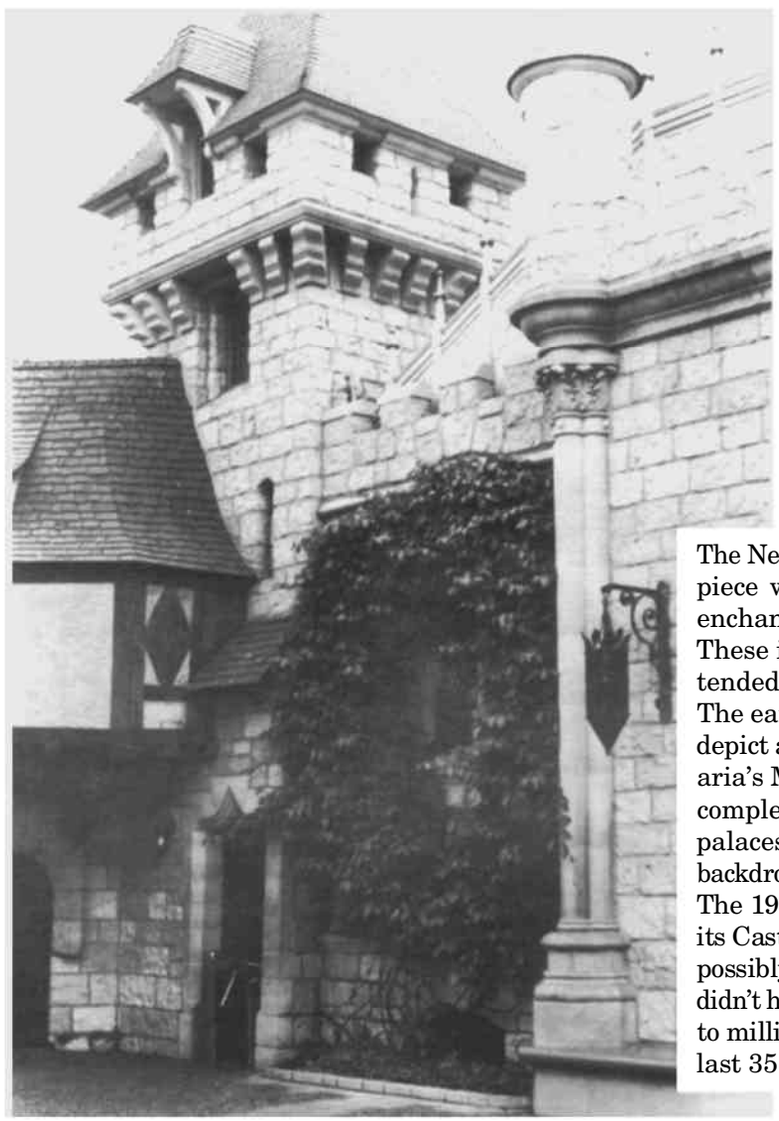
Some Disneyland fans remember a one-time echo chamber located in the turret which houses the "Aurora & the Spinning Wheel"scene. Visitors were able to lean into a shallow area, mirrored above and below, and hear their words repeated faintly over and over. This early effect was done with a custom made recording mechanism with a continuous tape loop passing over one recording and several playback heads giving an eerie echo illusion. The familiar heavy wooden winch in the **Castle** passway, with its iron chains leading up and over to the drawbridge, is merely ornamental. There is a real winch, hidden in the attic area above the walkway, used only twice ... for the first lowering of the bridge on July 17, 1955, and for the opening of the New Fantasyland in 1983. Park Operations had to add more counterweight the second time, however, since the drawbridge had apparently become heavier over the years.





The New Fantasyland, completed in 1983, is a fantasy masterpiece with a courtyard and dark ride facades which are enchanting in their old-world style and layered dimension. These improvements are true to Walt Disney's original intended Fantasyland,had he not run short of funds in 1955. The earliest drawings and maps of this area of Disneyland depict a castle much like the 19th century creations by Bavaria's Mad King Ludwig. High stone walls were planned to completely enclose the Fantasyland acreage. Tall medieval palaces, with complex roofs and gables formed a distant backdrop for the **Tea Cups**, **Carrousel** and **Duck Bump** rides. The 1983 New Fantasyland project could have gone beyond its Castle Courtyard renovations to include a revised **Castle**, possibly returning to those earliest designs ... we're glad this didn't happen. **Sleeping Beauty Castle's** appearance, familiar to millions of people, has remained nearly unaffected by the last 35 years ... thank goodness!

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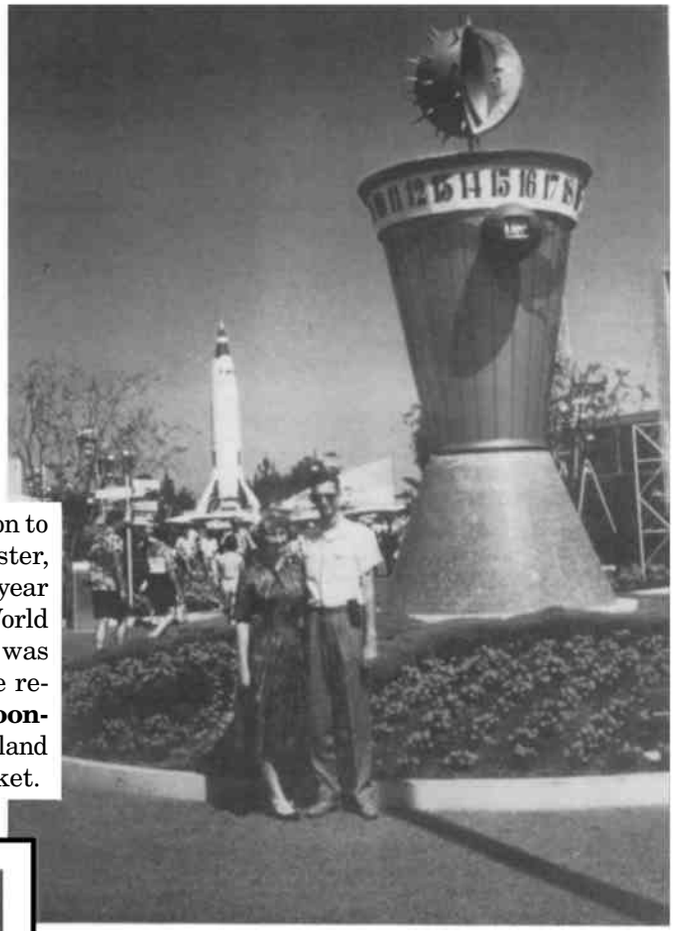
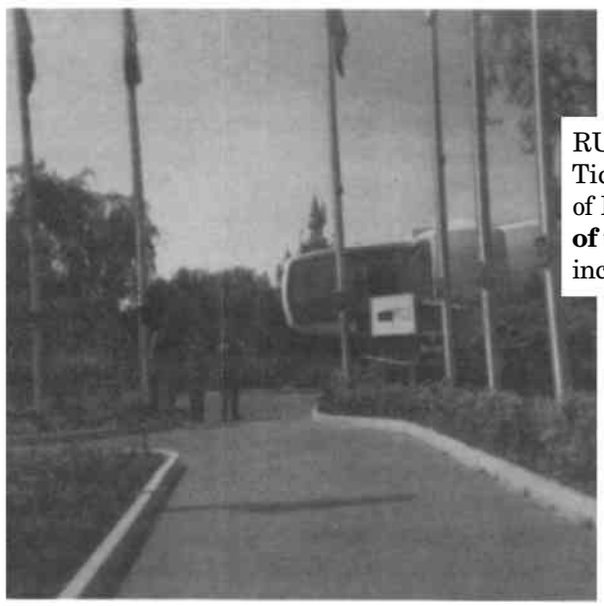
LOST PHOTO CONTEST

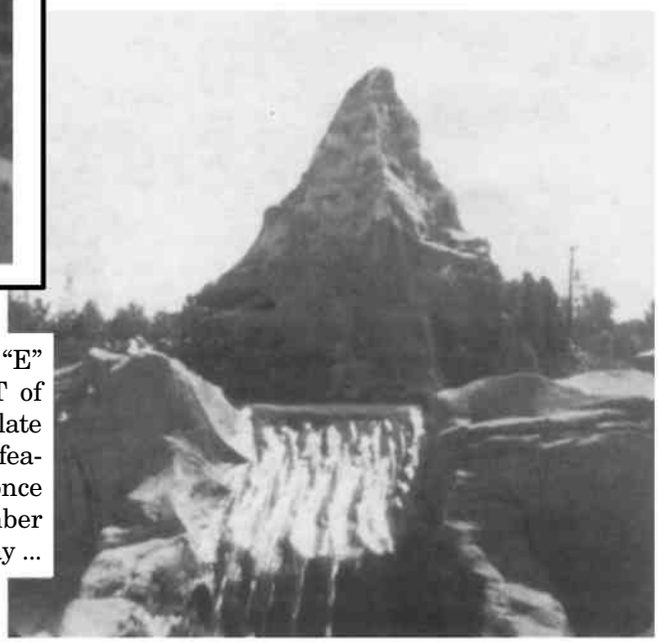
These personal pictures from the past are what we're hoping more of you will dig out and share with the rest of us. Disneyland has always been the most photographed place on earth ... you can prove it, and help visually document theme park memories, by participating in The "E" Ticket's LOST PHOTO CONTEST. More information about this can be found on the Reader Response Form.



FIRST PRIZE WINNER (of a 4-issue postpaid subscription to The "E" Ticket) is NORMA JEAN WINN of Westminster, CA. She says the picture was taken in May of 1960 (the year she was married) during a family visit from Iowa. The World Clock, on which you could tell time all around the planet, was one of Tomorrowland's symbols of the future until the remodeling in 1967 ... and farther back stands the **TWA Moonliner** ... Norma Jean also mentions that her son is a Disneyland "cast member" and they all enjoy reading The "E" Ticket.



RUNNER-UP WINNER (of a postpaid copy of The "E" Ticket's SECOND ANNUAL) is KIRK SCHILLERSTROM of Fremont, CA. with another angle on the **Monsanto House of the Future**. The date was in August of 1962, and this shot includes both the Monsanto logo, and the **Alice** ride poster ...



RUNNER-UP WINNER (of a postpaid copy of The "E" Ticket's SECOND ANNUAL) is ROSS PLESSET of Pasadena, CA. His snapshot, taken sometime in the late '60s, is of the small version **Matterhorn Mountain** featured prominently at the Miniature Golf Course once next to the Disneyland Hotel. Most of us remember seeing it as we exited the Park, heading for the freeway ...

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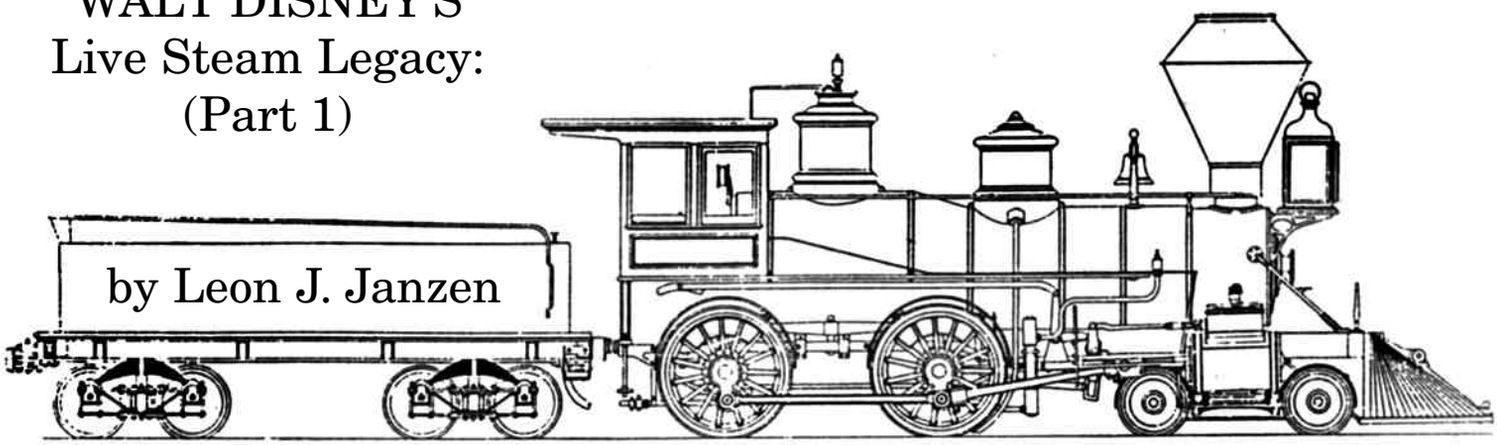
WALT DISNEY'S Live Steam Legacy: (Part 1)



by Leon J. Janzen

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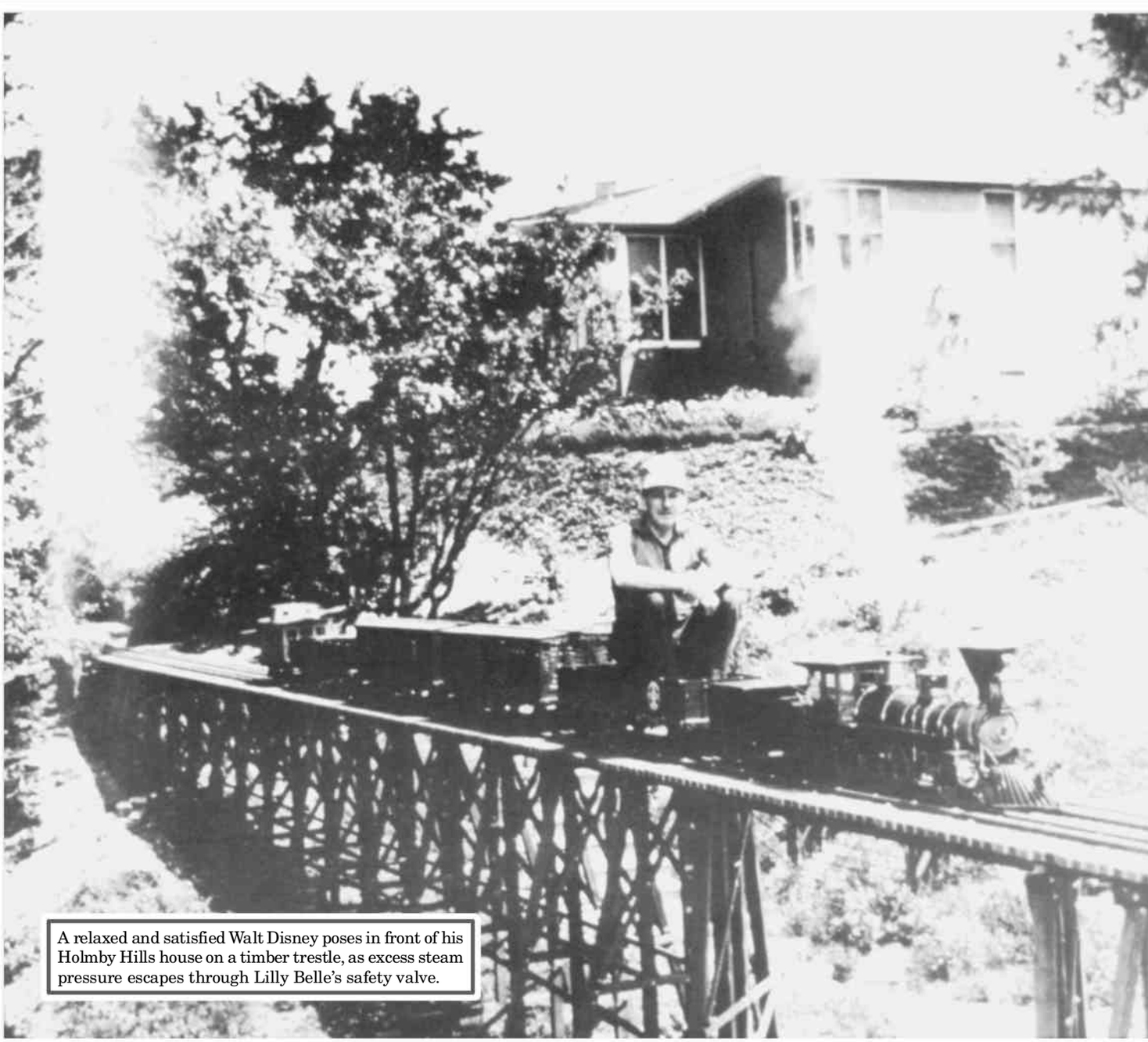

A relaxed and satisfied Walt Disney poses in front of his Holmby Hills house on a timber trestle, as excess steam pressure escapes through Lilly Belle's safety valve.

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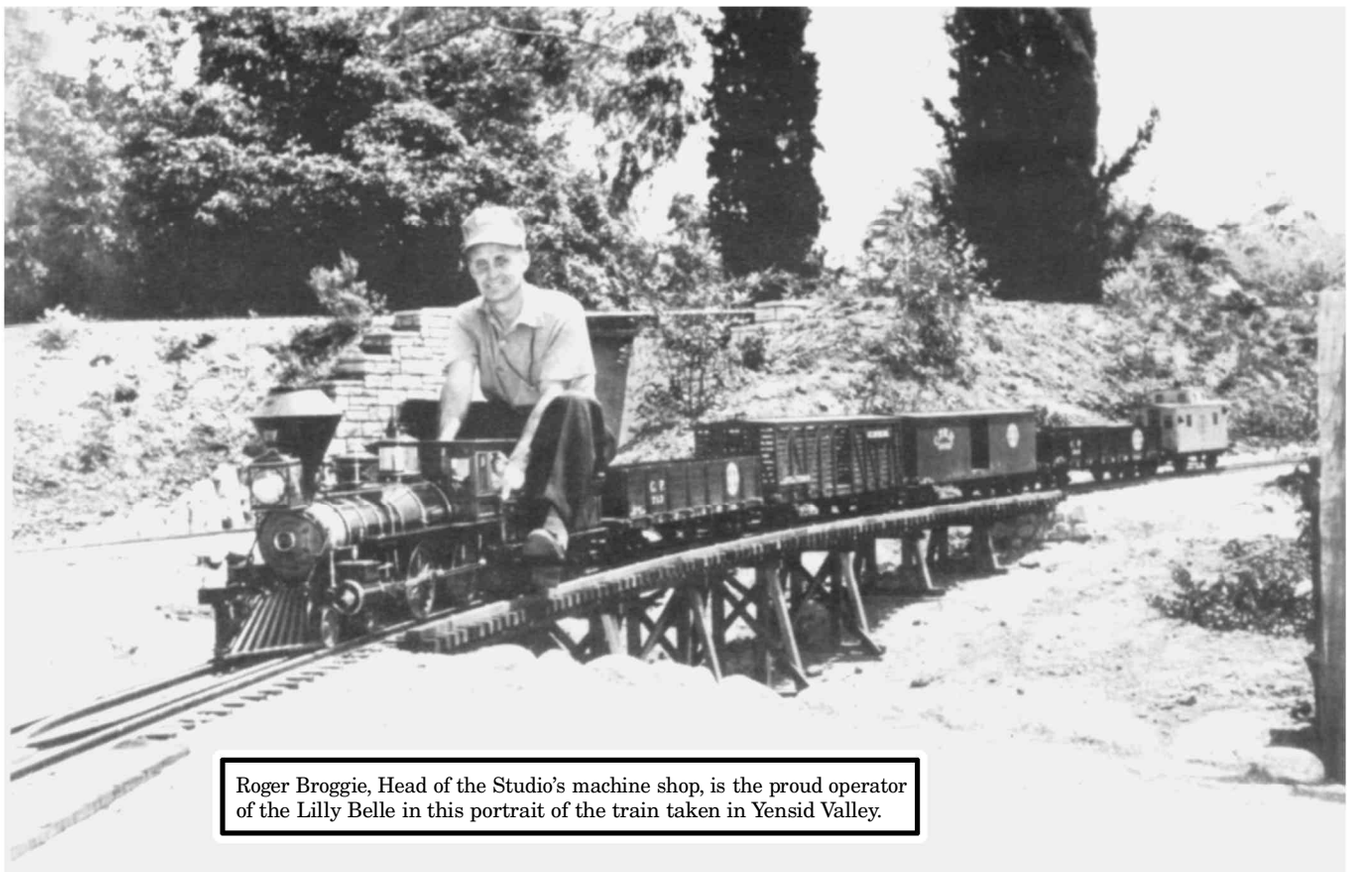
RIDING THE CAROLWOOD PACIFIC RAIL ROAD with WALT DISNEY

Excited passengers wait aboard the train cars already coupled on the passing siding. On an adjacent track is the engine, its blower roaring, steam escaping from its cylinders with a hissing sound ... a gleaming red, green and brass American 4-4-0 locomotive, nearly ready to go. These visitors are about to enjoy a trip on the Carolwood Pacific Railroad. They're impressed with its scale operating steam engine, the realistic train cars and landscaped track ... but what really makes the experience so special is the engineer ... it's Walt Disney himself.

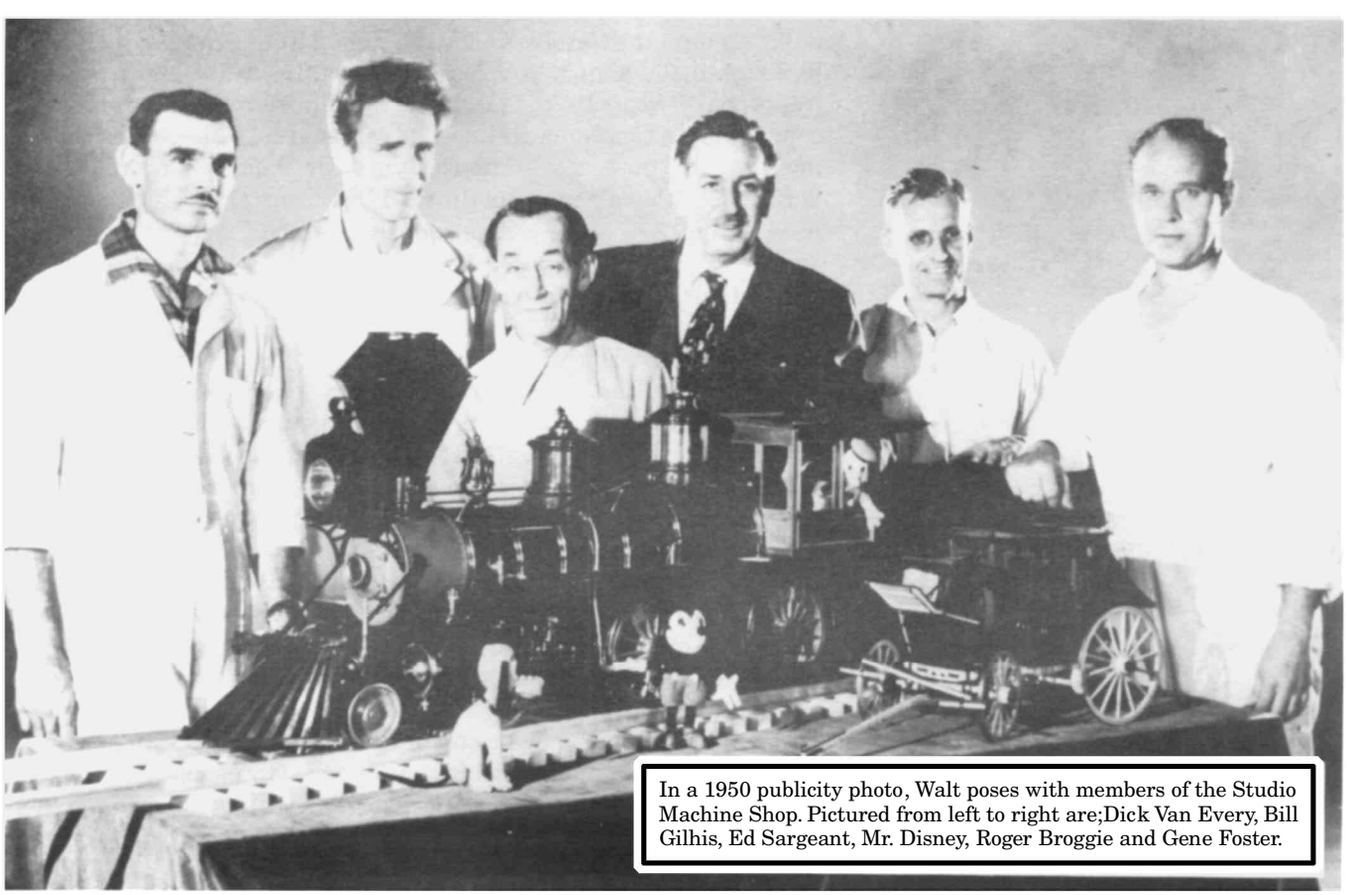
As they watch, the locomotive reaches optimum steam pressure (120 psi) ... Mr. Disney climbs astride the coal tender behind the locomotive, hinges up the roof of the miniature cab and works the small brass valves and levers. He eases back on the throttle, releasing the expanding steam into twin cylinders whose piston-like motion will power the engine's drive wheels ... the steam engine slowly, smoothly pulls out onto the Carolwood Pacific's main line. A moment later he backs onto the siding, couples to the waiting train and gives the traditional "two toots" of the whistle signaling forward motion. With a quick glance back at his trainload of passengers, Walt Disney focuses his attention on the operation of the Lilly Belle, his complex and perfect 1/8 scale model of the CP 173, a Central Pacific locomotive used in the 1870s. He passes over the points of the switches in his "yard," then rolls beneath a bridge below some overhead track, increasing his speed in anticipation of the 3 percent grades ahead ...

Some of his passengers enjoy only the sights and sounds of the locomotive and the railroad cars, content with the sensations of sun, open air and the motion of the train as they move down the track. Other guests ... people from the Studio and within the entertainment industry ... see Walt Disney in a new way, relaxing at his home with his amazing new hobby. The year is 1951, and Mr. Disney, for a number of reasons, has created one of the finest miniature railroads in the world in his own Holmby Hills backyard. During the '40s, Walt Disney had steered his company through years of war, a changing market for his films, and difficult labor disputes. These pressures, and others, made it important for him to find an outlet. His appreciation for trains dated from boyhood ... at age 16 he worked selling newspapers on the Missouri Pacific steam trains which passed through his home in Kansas ... and he had been influenced by people at his Studio who had already found creative diversion within railroading as a hobby.

PRINT 10-15 BOOKMARKS SEARCH FIND THUMBNAILS H



Roger Broggie, Head of the Studio's machine shop, is the proud operator of the Lilly Belle in this portrait of the train taken in Yensid Valley.



In a 1950 publicity photo, Walt poses with members of the Studio Machine Shop. Pictured from left to right are;Dick Van Every, Bill Gilhis, Ed Sargeant, Mr. Disney, Roger Broggie and Gene Foster.

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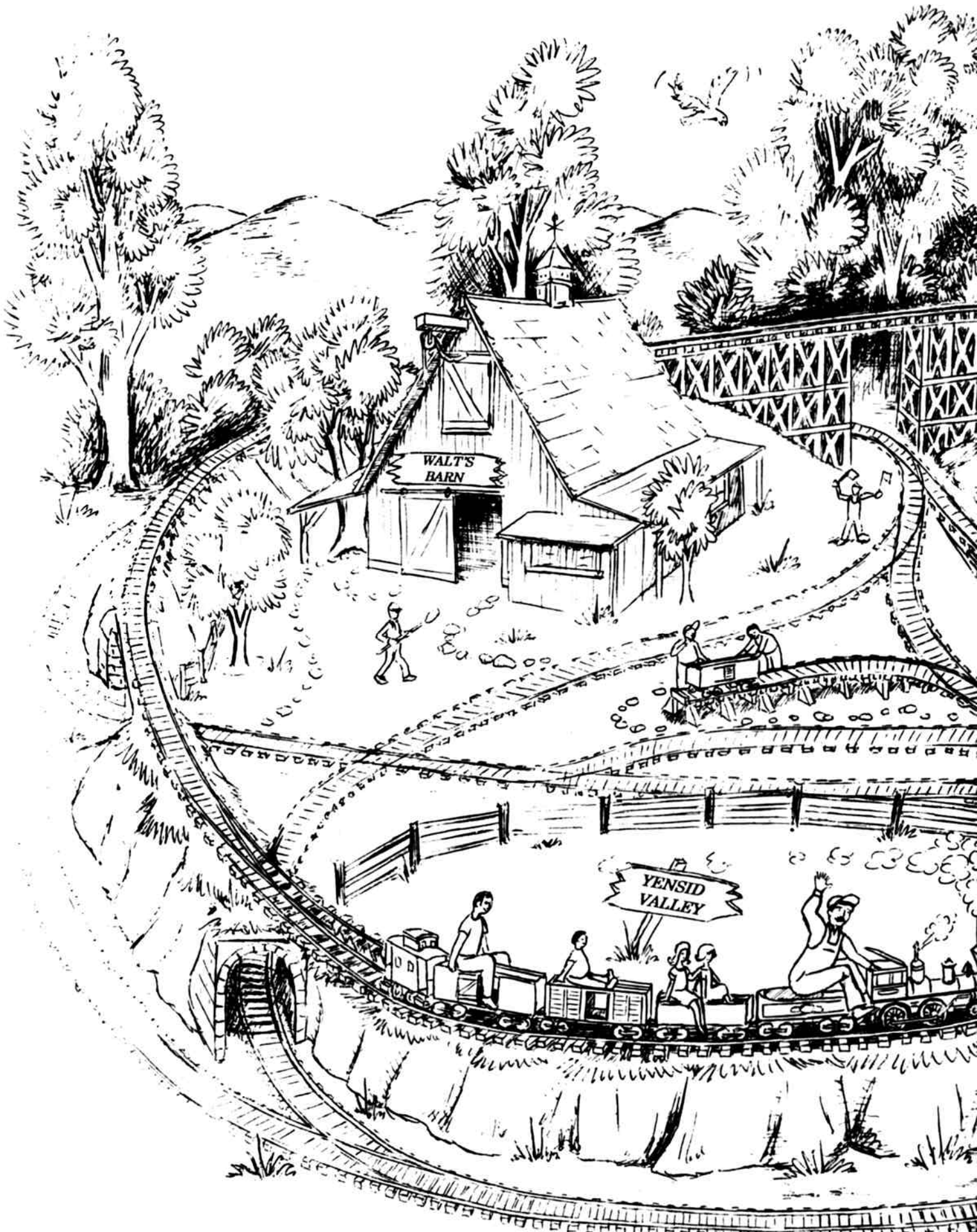
THUMBNAILS BOOKMARKS 10-16

Trains had been prominently featured in a number of Disney animated films, including *Dumbo* and *Ichabod and Mr. Toad*. Senior people at the Studio like Ward Kimball (who had been acquiring both toy and full-size railroad equipment since the thirties) and Ollie Johnston (who operated a backyard railroad in one inch scale) were advocates for the use and enjoyment of trains. Roger Broggie, Ed Sargeant and others within the Studio had experience and technical expertise available to Walt as his interest in building and running trains became more tangible. By February 1949, Walt Disney and Roger Broggie (Head of the Studio machine shop) were visiting various sites, riding and evaluating private railroads of all gauges ... formulating plans. By April of 1949, Walt had decided that "inch and a half" scale, 7 1/4" gauge was perfect for what he had in mind. With help from Ward Kimball and Dick Jackson, using prints provided by Southern Pacific, he selected the CP 173 locomotive as his prototype. Ed Sargeant was assigned the job of preparing scale drawings, completed in September of 1949 ... and during the months that the drawings were being prepared, Roger Broggie used them to "pick off" parts ... patterns were made in the prop shop in Burbank ... the casting and machining of the many intricate working parts had begun.

Much of the initial designing and building of the Lilly Belle (named after Walt Disney's wife Lillian) was done by the machinists and craftsmen at the Studio, but Walt's involvement soon began to increase. Disney hand-crafted the locomotive's headlight, smoke stack and ornamental brass flag stands, and did much of the sheet metal work on the engine. He eventually outfitted his work area with a lathe, drill press, and other tools dedicated to his hobby ... and Roger Broggie says, "We made a machinist out of him ..." Using this equipment, Walt completed his personal project ... a beautiful yellow four wheel caboose authentic right down to working doors, scale interior, and brass marker lanterns ... and he made every part but the wheels.

Walt Disney proudly discussing the detailed features of Carolwood Pacific's 4-wheel caboose, with a fellow film producer.

PRINT 10-17 BOOKMARKS SEARCH FIND THUMBNAILS H



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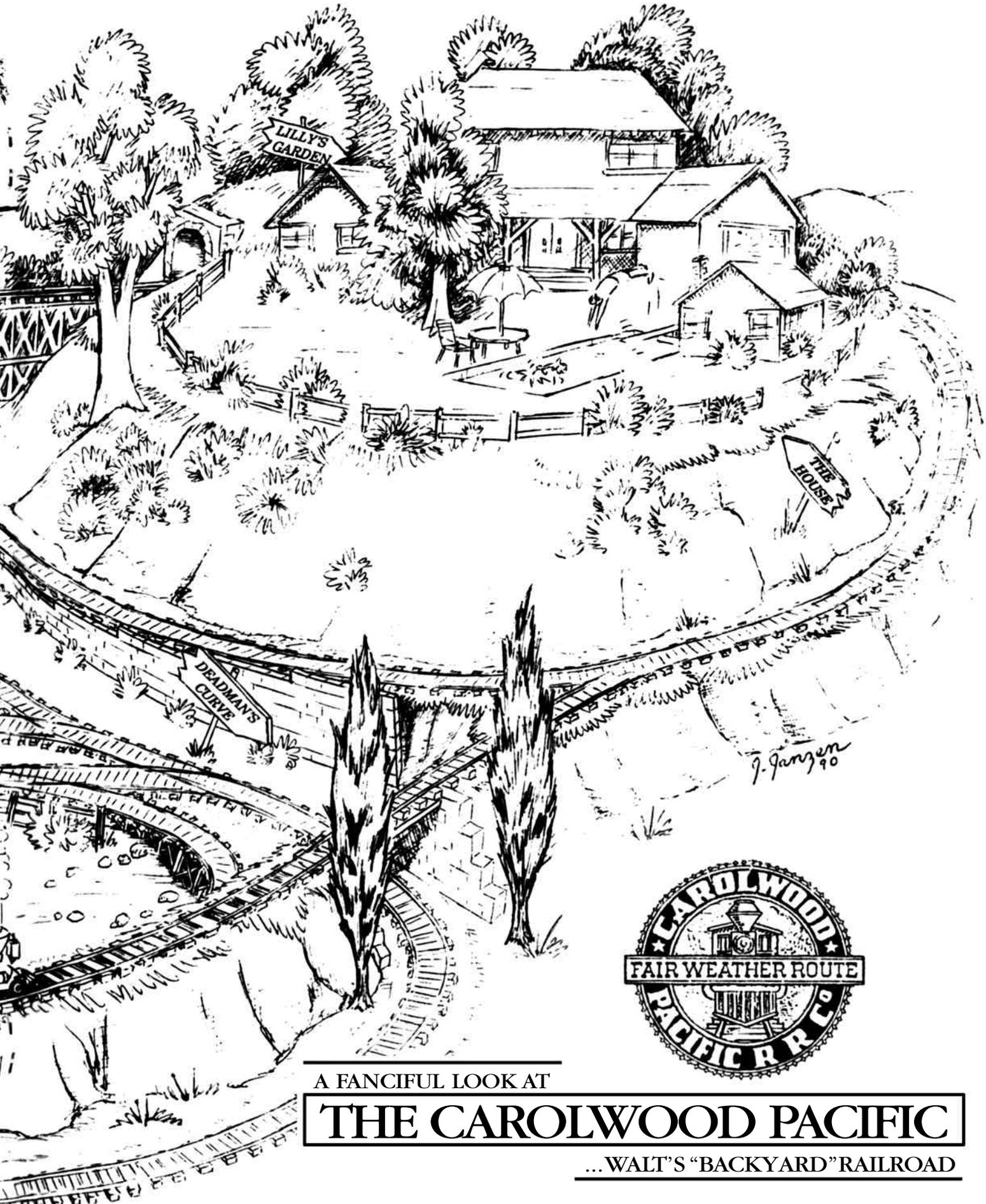


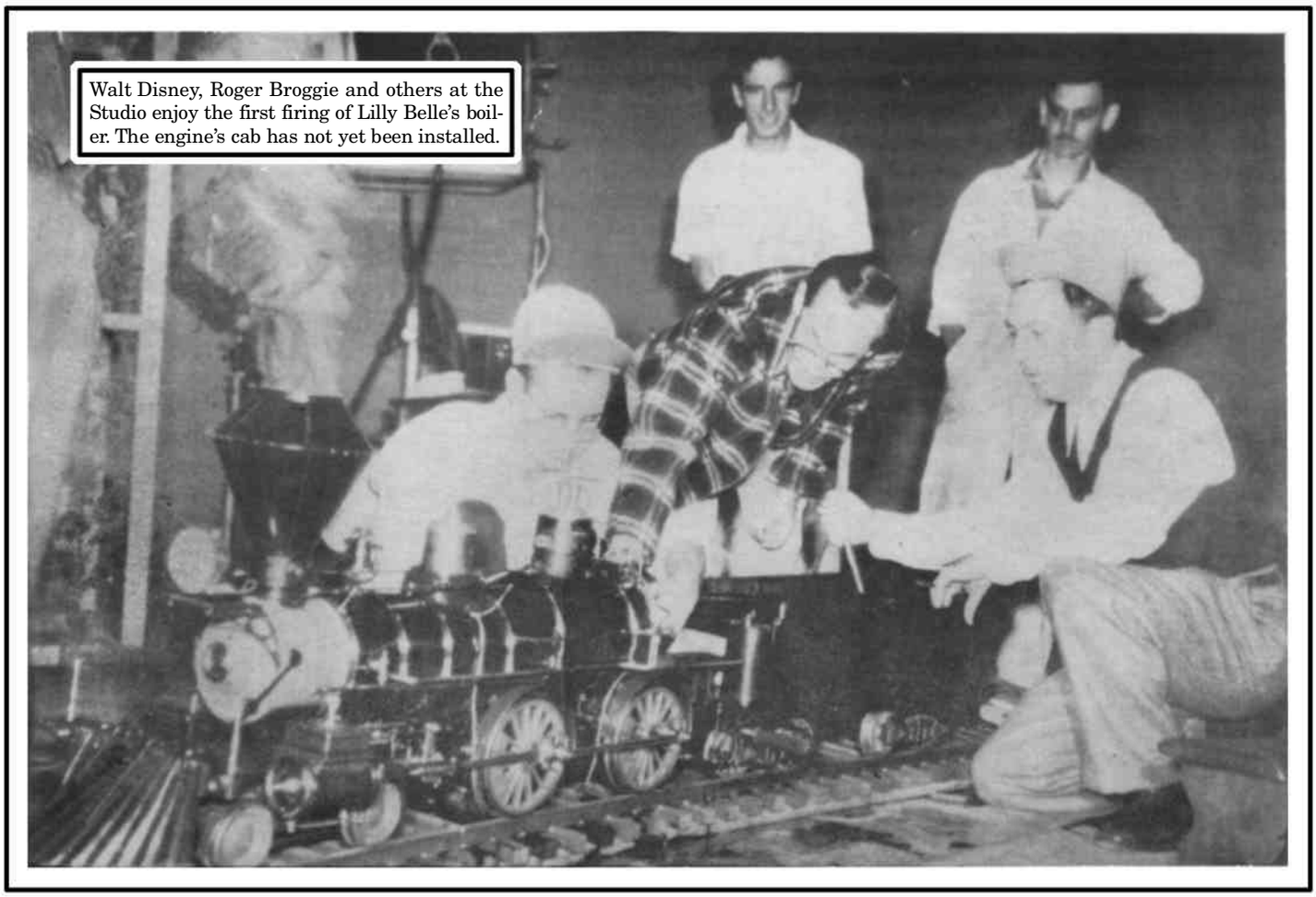
CAROLWOOD PACIFIC RR
FAIR WEATHER ROUTE

A FANCIFUL LOOK AT

THE CAROLWOOD PACIFIC

...WALT'S "BACKYARD" RAILROAD

PRINT 10-19 BOOKMARKS SEARCH FIND THUMBNAILS H



Walt Disney, Roger Broggie and others at the Studio enjoy the first firing of Lilly Belle's boiler. The engine's cab has not yet been installed.

As Christmas 1949 approached, many people within Walt Disney Productions were participating in this hobby activity. Walt had artists and designers, members of the machine shop, the carpenter shop, even studio electricians contributing to the effort.It was only natural to show her off at the 1949 Christmas Eve Studio Party ... so the Lilly Belle, on its "first firing," was operated on a temporary loop of track,300 feet long, in Sound Stage #1. The Lilly Belle ran well, although there were some problems with the tender wheels being set too far forward.After running for awhile, Walt Disney returned to the Studio Commissary and the party that was underway. Ed Sargeant found himself alone with the locomotive, and reportedly said, "My turn ... now I want to run it ..." Round and round he went, getting braver, going faster ... and suddenly he rolled the locomotive over on its side. Roger Broggie went for help (a boiler explosion, on Lilly Belle's first day, was possible under these conditions) ... Walt, with his brother Roy, rushed back to the sound stage and helped Broggie right the steam engine on the track while Sargeant was still laying there on the floor. Ed Sargeant got up and said, "Dammit ... they let me lay there and they put the train back on the track!" Walt, in later years, never again permitted Sargeant to operate the Lilly Belle, even when he was a guest at Walt's home.

Work proceeded at the Studio on rolling stock (and on ten foot sections of track) while the grading for the right-of-way on Walt's property was being done by an experienced railroad crew. Tunnels were dug, bridges and stonework were completed and by December of 1950 the first 1200 feet of ground level track became operational. This complex layout, designed by Ed Sargeant,included a crossover "figure eight," a passing siding, a steaming bay and eleven remote control switches. The Studio had finished six gondola riding cars in July ... the four box cars and cattle cars, along with Walt's caboose, were ready in December. One year after the Lilly Belle was first tested, the Carolwood Pacific Railroad went into action, and by May of 1951, the additional upper level trackage brought the total to 2600 feet.In those eventful days, Walt Disney's friends and relatives were treated to deluxe steam train excursions. Hal Wallis, Edgar Bergen and Red Skelton were among the V.I.P. passengers. Roger Broggie, Ward Kimball, Jerry Best and others from the Studio ... Salvador Dali was there, along with reporters from publications like Look Magazine. This was a unique event in Los Angeles in the early fifties, since few backyard (or even train club) tracks existed in this gauge. Some of these lucky riders were given official Carolwood Pacific annual passes as keepsakes ...

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WALT DISNEY'S OLD TIME RAILROAD

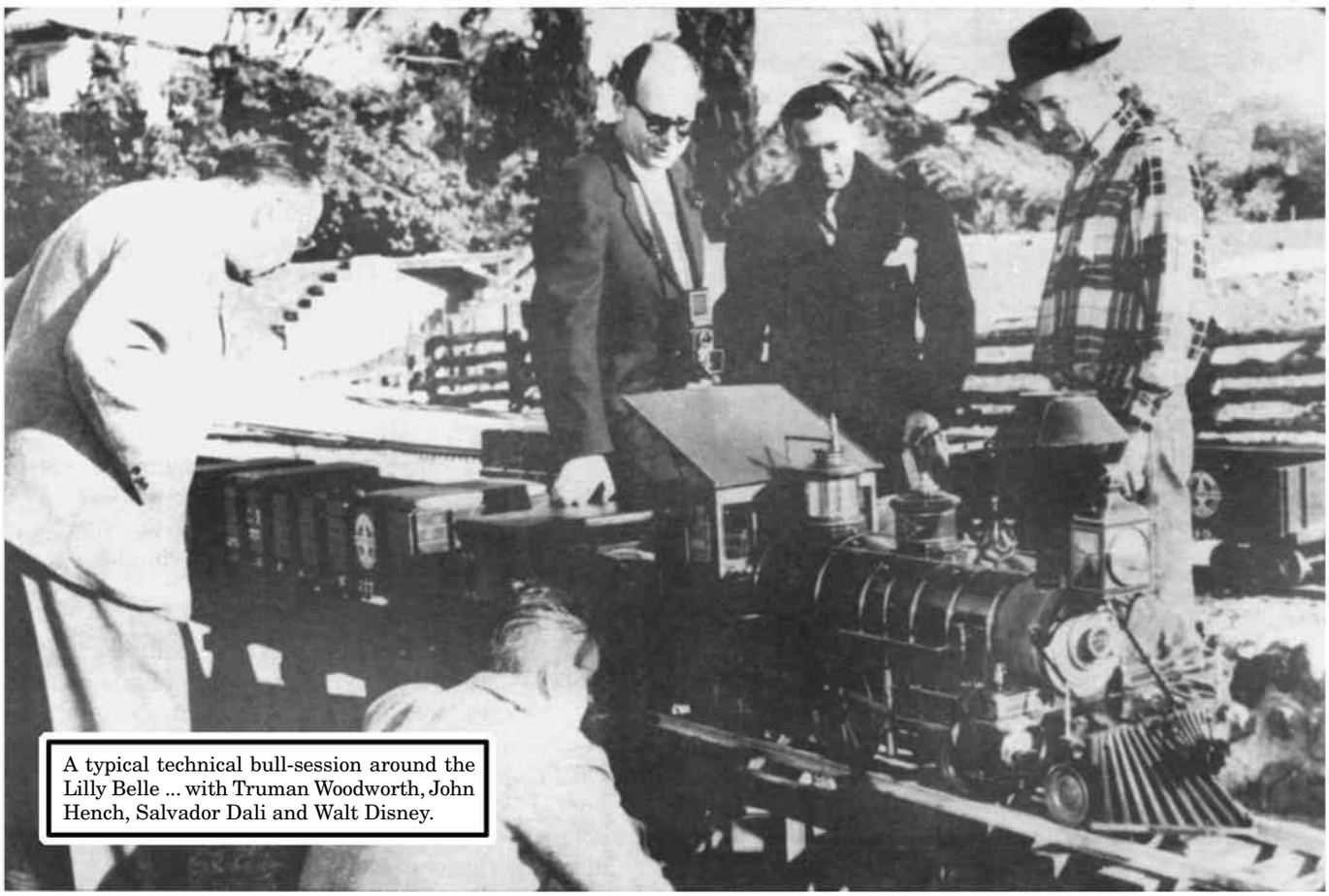
CASTINGS AND COMPLETE DRAWINGS
WILL SOON BE AVAILABLE

LOCOMOTIVES • METAL GONDOLAS • BOX CARS
TRACK FITTINGS • SWITCH LAMPS • CABOOSE STOVES
ALL IN 1½" SCALE — 7¼" or 7½" GAUGE

WALT DISNEY MINIATURE RAILROAD

2400 W. ALAMEDA AVE. © Disney Enterprises **BURBANK, CALIFORNIA**

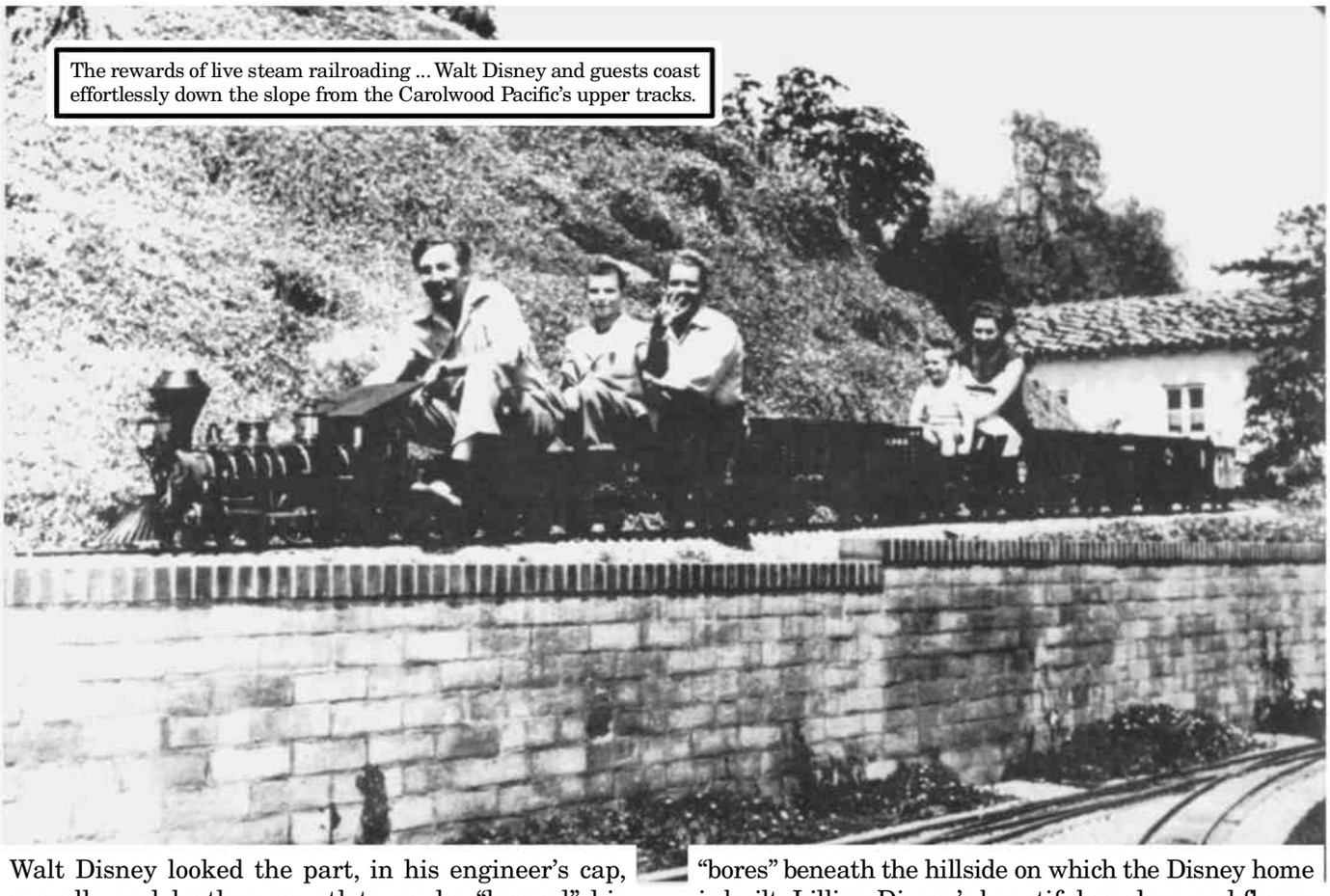
Always the entrepreneur, Walt Disney began recovering some of his investment costs in this hobby by forming a company called Walt Disney Miniature Railroad in 1951. Available were drawings of the CP 173, parts castings for engines and cars ... even "knock off' castings of the little pot belly stove he made for his caboose interior. This enterprise was operated by steam train enthusiast Dick Bagley, who went on to help build several amusement park train rides in the '50s and '60s. This business continued ... and was a major reason for the live steam hobby's growth in popularity, until it was liquidated as part of the Disney estate. A version of the CP 173 (from the original Lilly Belle drawings) is still available from Railroad Supply, in Burbank.



A typical technical bull-session around the Lilly Belle ... with Truman Woodworth, John Hench, Salvador Dali and Walt Disney.

WALT DISNEY, PRESIDENT, GEN'L MG'R & WHAT HAVE YOU

PRINT 10-21 BOOKMARKS SEARCH FIND THUMBNAILS H



The rewards of live steam railroading ... Walt Disney and guests coast effortlessly down the slope from the Carolwood Pacific's upper tracks.

Walt Disney looked the part, in his engineer's cap, overalls and leather gauntlets, as he "hogged" his steam locomotive up the steep incline track. It was amazing that the Lilly Belle, with but four drive-wheels and only 200 pounds of tractive weight, was able to pull the nine cars (with nine riders) to the Carolwood Pacific's upper level.This required an increase in speed around the approaching curves ... Walt would constantly watch his water level in the glass while raking the coals to a glowing red in the fire-box, to insure maximum boiler pressure. He would also use the Lilly Belle's gravity sanders beneath the drivers for traction at crucial moments. Nowhere along the track is the locomotive seen to better advantage then here, hard at work with her wheels slipping, the steam forcing rapidly through her valves and cylinders ...

At the top of the hill, the track curves closely around a building near the swimming pool. Originally built with projection equipment and intended as a home theatre, it was equipped with both a bar and soda fountain, and Walt often entertained guests here. Next, the train crosses the driveway and approaches the main house, and here the Lilly Belle may halt to refill her tender with water while passengers disembark. Once again, Walt announces his departure with two blasts of the steam whistle, and Lilly Belle pulls forward,approaching a stone portal at the base of the hill. This dark and ominous tunnel is 90 feet long ... providing riders a cool change from the hot California sun, as the railroad "bores" beneath the hillside on which the Disney home is built. Lillian Disney's beautiful gardens and flower beds are unaffected by the steam train as it passes judiciously beneath,on its way back to Yensid Valley. When we emerge into the sunlight,we roll onto what must be the most scenic and impressive feature along the Carolwood Pacific's right-of-way. Built entirely of redwood to engineering standards (and approved by City Hall), this 40 foot long timber trestle provides an unexpected thrill for us. At a moderate pace, Walt Disney rolls us across this narrow ribbon of track ... with no railings or fence on either side, ten feet above the ground. If we're brave, we can lean sideways and examine the rough "A frame" timbers and see the stretch of track passing beneath at ground level. With varying feelings of relief, we pull back onto "terra firma" and proceed in the direction of the steep canyon ahead.

Walt Disney called this section of his railroad "Canyon Vista" because of its overlook of the ravine separating his property from neighbors. In fact, this section of upper track seems to pass above the entire Carolwood Pacific operation, with distant hills on the right and Yensid Valley to the lower left. It takes several rides before most people appreciate the many features condensed in this one area ... beneath are two short tunnel portals, ahead is the switch permitting us to either circle back on the upper level, or descend into Yensid Valley and the switchyard.

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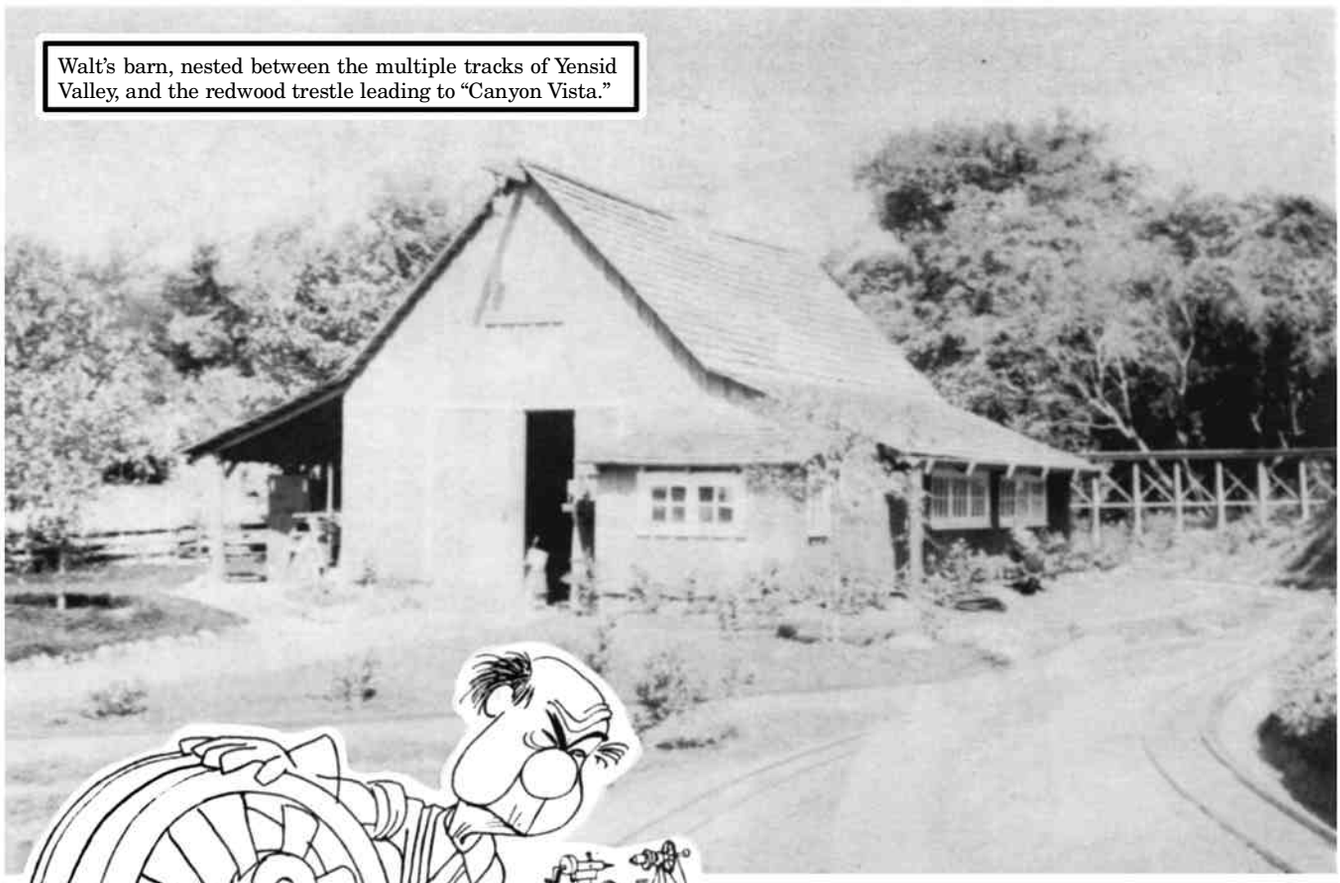
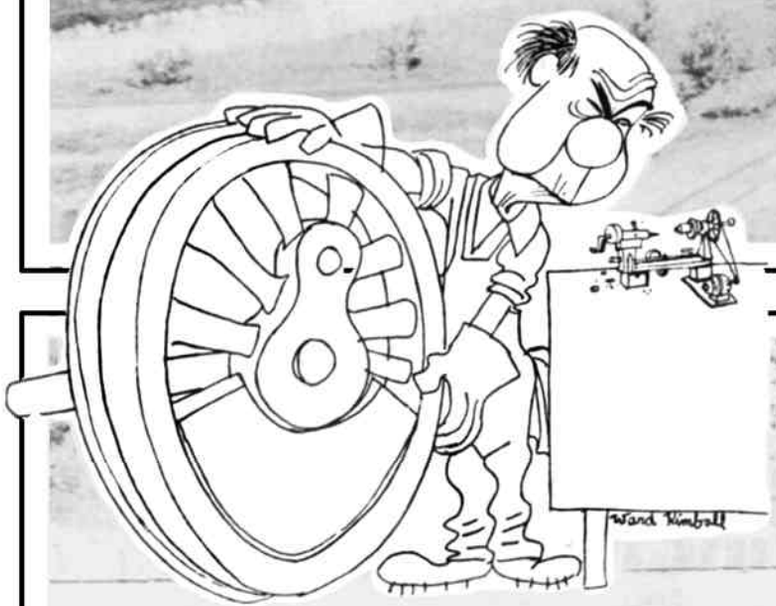
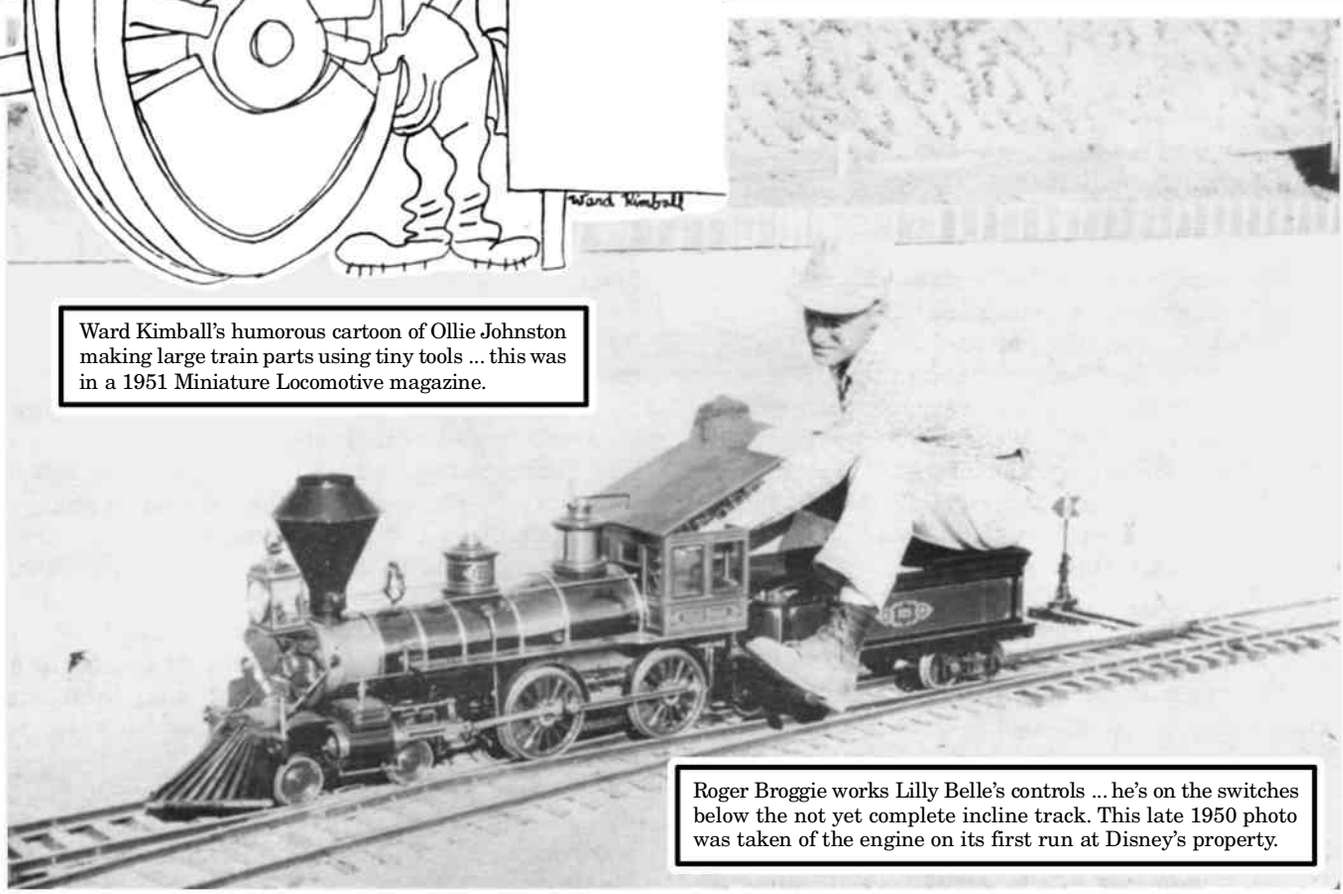
THUMBNAILS BOOKMARKS 10-22

Walt's barn, nestled between the multiple tracks of Yensid Valley, and the redwood trestle leading to "Canyon Vista."



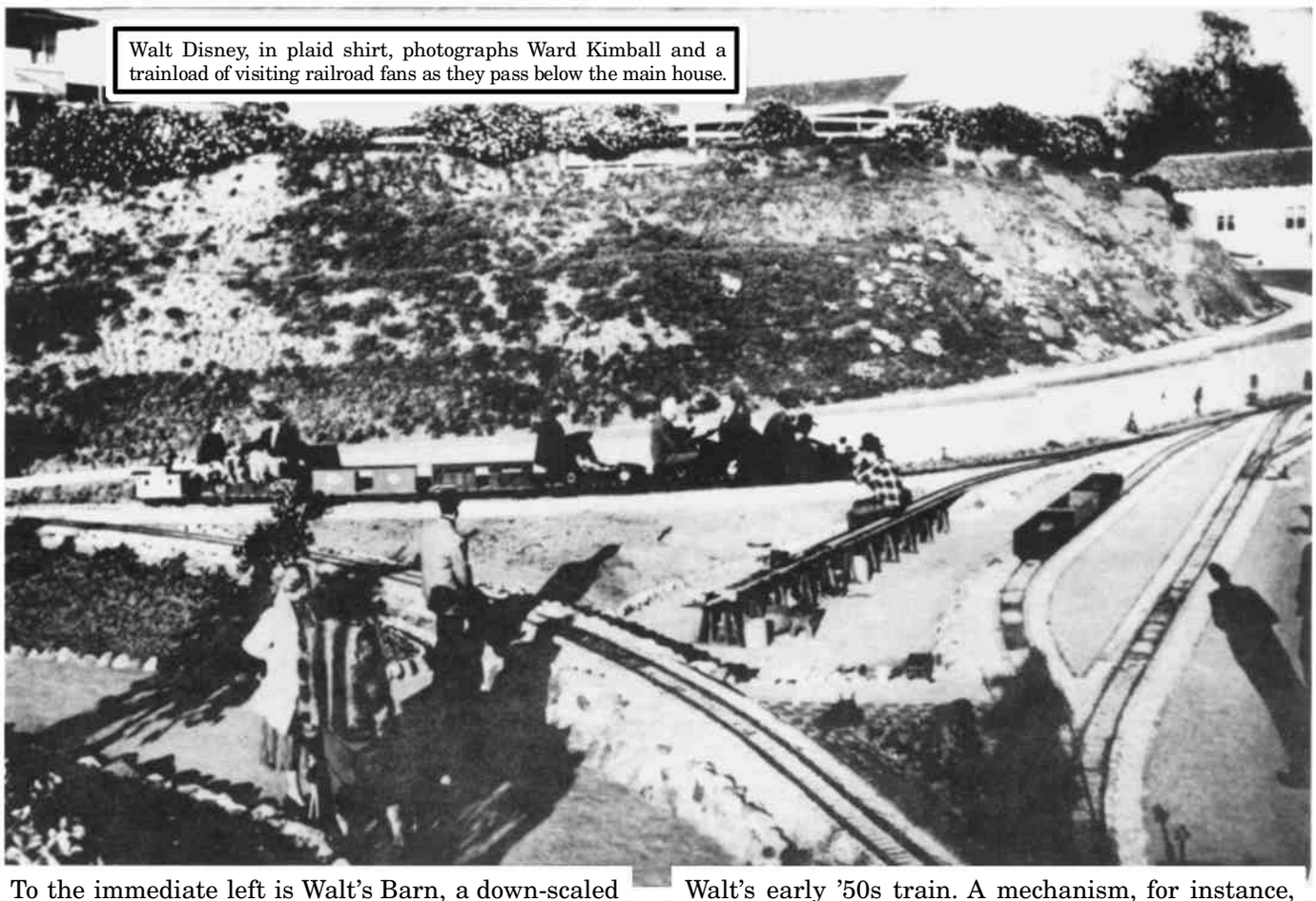


Ward Kimball's humorous cartoon of Ollie Johnston making large train parts using tiny tools ... this was in a 1951 Miniature Locomotive magazine.



Roger Broggie works Lilly Belle's controls ... he's on the switches below the not yet complete incline track. This late 1950 photo was taken of the engine on its first run at Disney's property.

PRINT 10-23 BOOKMARKS SEARCH FIND THUMBNAILS H



Walt Disney, in plaid shirt, photographs Ward Kimball and a trainload of visiting railroad fans as they pass below the main house.

To the immediate left is Walt's Barn, a down-scaled farming structure which houses the "dispatcher's office," air compressor, and the complex CTC panel, capable of controlling and presetting all of the switch tracks along the line. When the Carolwood Pacific is not in operation, the barn is the storage place for Walt Disney's hand-crafted caboose ... he keeps the rest of the cars in the tunnel.

Walt selects the track's left fork and the Lilly Belle, with cars and passengers, descends into the lowlands of Yensid Valley. Scenic details include a low trestle, evergreens, rock lined walkways and split rail fences ... just ahead the track crosses itself and then passes through a shallow tunnel ... we're now in the "figure 8" which will reverse our direction of travel. Walt Disney plays a long and expressive tone on Lilly Belle's whistle as once again we steam through the area of sidings and switches where our trip began ...

The Carolwood Pacific's operation was not always trouble-free ... and a close look at some of the photos of Walt Disney posing with the Lilly Belle reveal that the locomotive was often off the tracks! Despite precautions, there were several derailments which damaged both track and equipment seriously, and Walt Disney found this frustrating when it involved guests and family members. Some of these difficulties were track-related, but many were due to the experimental nature of Walt's early '50s train. A mechanism, for instance, intended to operate the locomotive via cable from a freight car farther back failed and was abandoned after the first attempt.Nearly all the fittings and castings used were prototypes ... one-of-a-kind parts which would later be improved by other "engineers" who would build the CP 173 from drawings. Roger Broggie explains that machinists at the Studio tended to make the "fits" too close ... they were used to the close tolerances found in camera technology. Many changes, such as looser side bearings and less rigid "arch bars" on the freight trucks helped keep the cars from jumping the track, but in 1953 there was a near-disaster which became the final straw. Roger Broggie was at home in the San Fernando Valley when Walt phoned him and said, "Come on over and help me get this thing back on the tracks ..." The track, with its automatic switching and routing, had always been designed so that guests could operate the train with minimum instruction. Apparently someone had been running the Lilly Belle about 40 mph on a tight curve and had rolled her over ... and broken away the whistle from its tiny fitting at the top of the boiler. As the locomotive lay on its side, a three footjet of pressurized steam shot sideways, and a five year old child ran through it. Walt must have reconsidered as he described this incident to Roger Broggie ... he then said, "Broggie ... I'm not going to run it anymore. Take it back, put it in mothballs at the Studio ... that's it."

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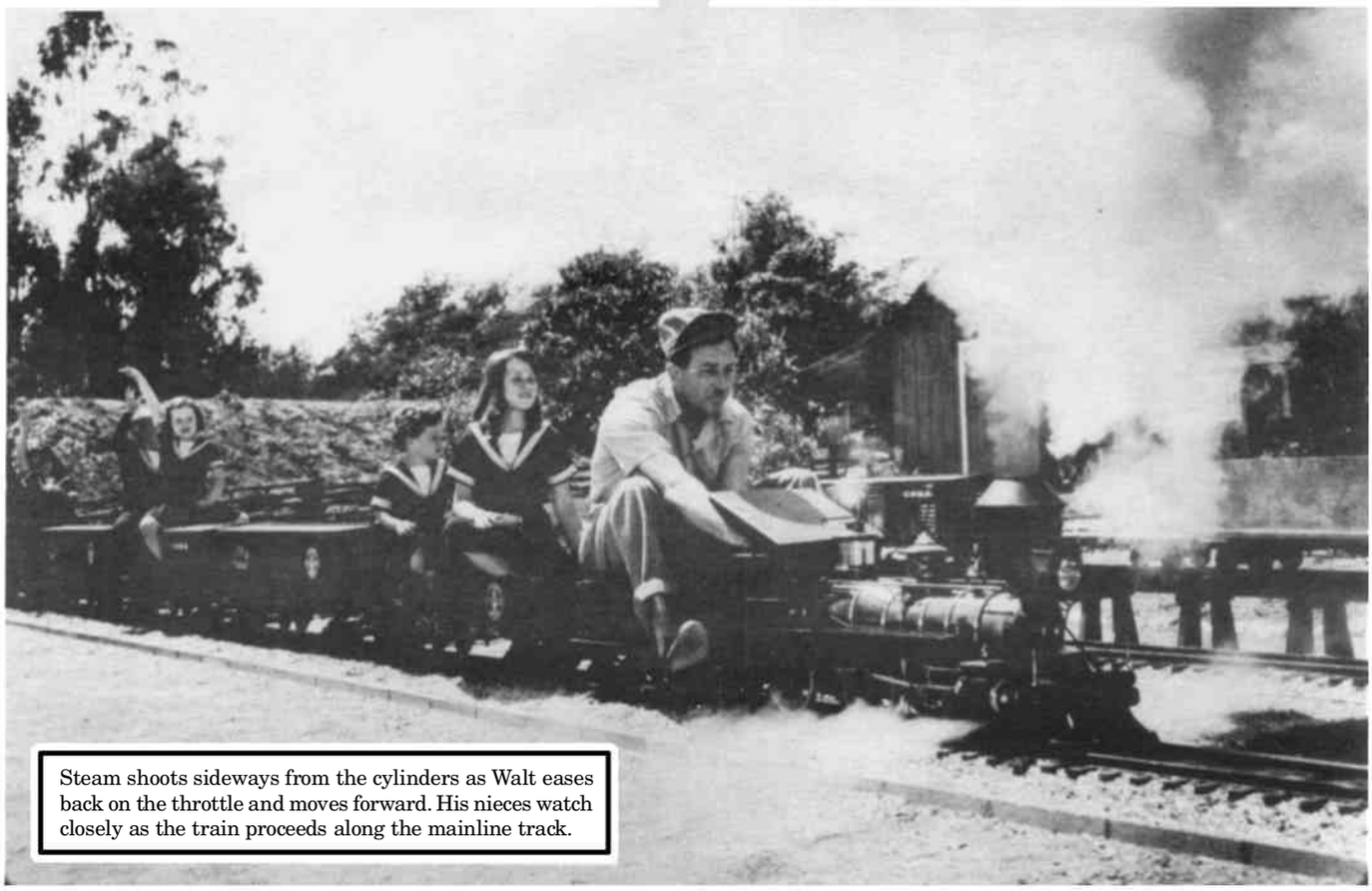
THUMBNAILS BOOKMARKS 10-24

This was a fairly sudden interruption in plans underway for the railroad. Walt had been working on a turntable for the switchyard area, and blueprints had been prepared showing the planned workshop, additional track,a complicated block signal system and a round-house for storage of equipment.Roger Broggie had already finished machining the parts for Walt's second locomotive ... a "ten wheeler" version of the CP 173 which would have more pulling power than the Lilly Belle. This partially finished steam engine may yet be completed ... Roger Broggie still has it (unassembled) in his workshop today.

Two English 7 1/4" guage steam engines (one was a "King George V" class 4-6-0 locomotive) were also placed in storage in 1953. Walt Disney personally acquired them while in England filming the *Sword and the Rose* feature film, but they were damaged in shipment by boat to Los Angeles. They were repaired at considerable expense at the Studio, but they never made it to the Carolwood Pacific. The plans to expand Walt's backyard railroad were no longer in force.

The Lilly Belle was displayed for years in the Main Street Station at Disneyland, and later at Walt Disney World. The rolling stock remained in storage at the Studio in Burbank. All the Carolwood Pacific equipment was determined to be the property of Retlaw, not W.D.P.,when the estate was settled.At that time the backyard trackage was donated to the Los Angeles Live Steamers club in Griffith Park ... where it is still used by passengers riding behind steam locomotives (some of which look a lot like the Lilly Belle) on the "Disney Loop" past "Disney Junction."

Now, in 1990, it's easy to speculate about Walt's hobby ... the similarities to later rides at Disneyland, and how it all fits together within "theme park history." By 1953, Walt had formed the separate company which would become WED, and drawings had been done for the early concept of a "kiddie park" adjacent to the Studio in Burbank. Roger Broggie and others within the Studio became key members of the WED (and MAPO) teams which would later design and build attractions at the Park. In an early television program, Walt strolls past the Lilly Belle, with a full complement of freight cars, as he describes the upcoming wonders of his new theme park in Anaheim. The **Santa Fe & Disneyland Railroad** (one of the first attractions completed in 1955) features locomotives "blown up" five times in size from the original Lilly Belle drawings and circles the park on a berm much like the one which supported Walt's track in Holmby Hills. We do know that Walt Disney was an accomplished showman, able to fit entertainment to the tastes of his audience. If we imagine him mentally planning full-size train rides ... visualizing many kinds of "live" excursions and experiences, conceiving themed entertainment for the enjoyment of his guests ... all while running the Lilly Belle, would we really be far wrong?



Steam shoots sideways from the cylinders as Walt eases back on the throttle and moves forward. His nieces watch closely as the train proceeds along the mainline track.

PRINT 10-25 BOOKMARKS SEARCH FIND THUMBNAILS H

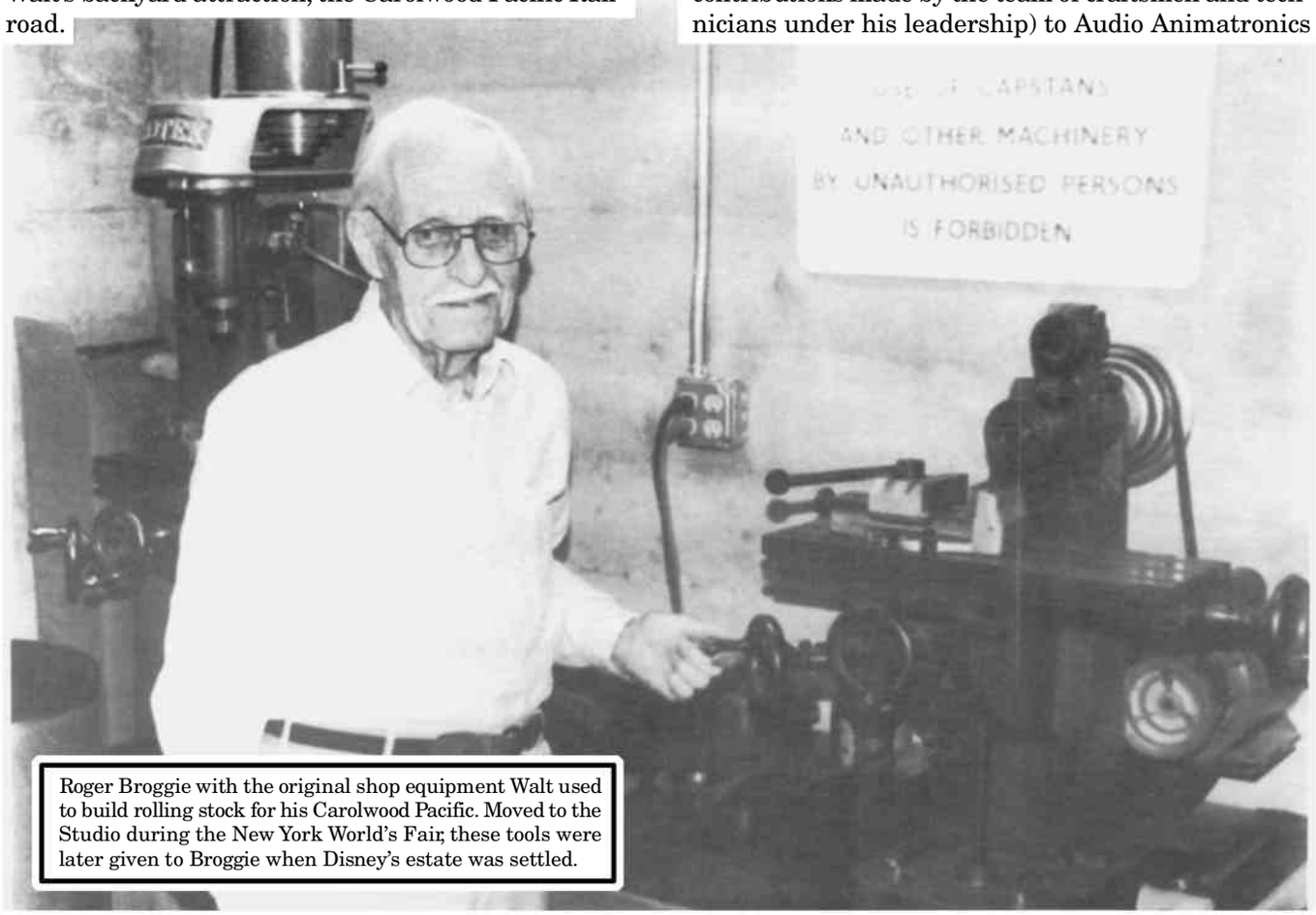
* * ROGER BROGGIE * *

Roger Broggie describes his long relationship with Walt Disney as successful because he was in "a different environment than Walt." Broggie's many accomplishments during the 27 years he worked with Walt Disney share common elements ... they're all innovative projects, completed on time ... practical, working installations of Disney's imaginative concepts. He joined Walt Disney Productions in 1939, using his precision machining skills and knowledge of camera technology to help devise and construct the famous Multi-Plane camera used for the Academy Award winning films. While Disney was expanding the boundaries of animation and other film-making entertainment, Broggie was applying his expertise to the improvement of many aspects of Studio technology. His work on rear-screen special effects, camera cranes and high-speed optical printers led to his position as Head of the Studio machine shop.

By 1949, Broggie was accompanying Walt Disney around the country, observing and evaluating miniature railroads, the feasibility of purchasing (or duplicating) equipment they discovered, serving as expert regarding metal-working and the casting of parts. He was the trusted first choice as head of the project, building Walt's backyard attraction, the Carolwood Pacific Railroad.

Roger Broggie continued in this dual role ... as both the manager of the Studio's development and manufacturing group (later known as MAPO) and as "field man" traveling in search of properties ranging from the most modern technologies to the most vintage of historical equipment ... as Disney looked beyond motion pictures to a newer form of entertainment, theme parks. Broggie combined technical experience with considerable skill in negotiations for equipment and materials from suppliers. One of the earliest members of WED, he supervised the assembly of Disneyland's first two steam locomotives (the *E.P. Ripley* and the *C.K. Holliday*) and the creation of other "old" equipment like steam engines for the **Mark Twain** and old-time cars for Main Street. He personally located and acquired other locomotives (like the *Ernest S. Marsh* and the *Fred Gurley* at Disneyland) and the later locomotives for Walt Disney World in Florida. Today, four steam engines travel around Florida's Magic Kingdom ... they are named the *Walter E. Disney*, the *Roy 0. Disney*, the *Lilly Belle* ... and the *Roger E. Broggie*.

Broggie is often mentioned in connection with Walt's steam train enthusiasm, but his contribution (and the contributions made by the team of craftsmen and technicians under his leadership) to Audio Animatronics



Roger Broggie with the original shop equipment Walt used to build rolling stock for his Carolwood Pacific. Moved to the Studio during the New York World's Fair, these tools were later given to Broggie when Disney's estate was settled.

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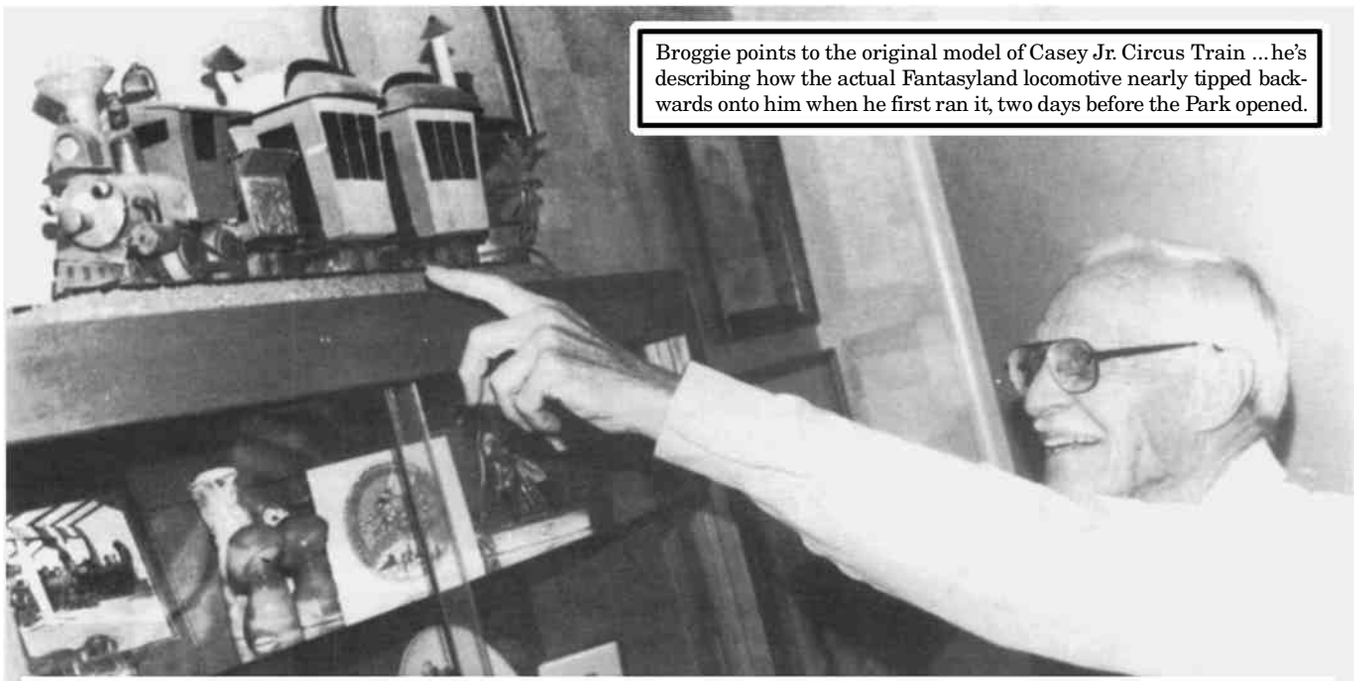
THUMBNAILS BOOKMARKS 10-26

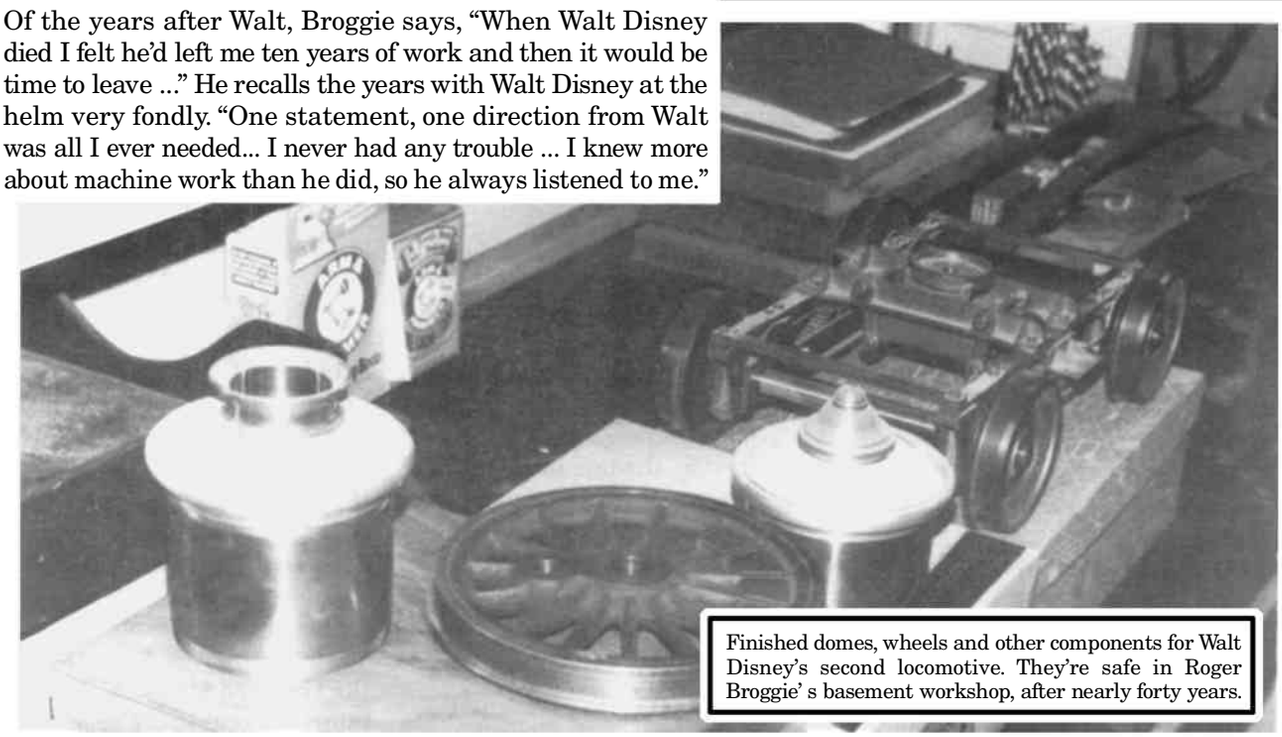


Broggie points to the original model of Casey Jr. Circus Train ... he's describing how the actual Fantasyland locomotive nearly tipped backwards onto him when he first ran it, two days before the Park opened.

and the many new transportation systems for Disney cannot be overstated. He worked closely with Ub Iwerks and others on the **Circle-Vision 360** cameras and projectors. He coordinated with Arrow Development in completing many of the earliest attractions for Disneyland's opening. From Cologne, West Germany, Broggie returned with the expertise needed for timely construction of the **Monorails** and concrete beamways for the Park's 1959 expansion. He was integral to the successful opening of the four shows at the New York World's Fair, especially the **Ford Pavilion** and **Mr. Lincoln**. It was during this period that Broggie formed members of 40 unions within the Studio into one group, named after Mary Poppins, called MAPO ... where they didn't work cheaper, just more effectively under difficult deadlines.

The **Submarine Voyage**, **Casey Jr. Circus Train**, **WEDway Peoplemover**, **20,000 Leagues Exhibit**, **Skyway**, **Pirates of the Caribbean** ... most of the themed attractions at Disneyland benefited from Roger Broggie's involvement over the years. Before his retirement in 1975, he had helped finish many shows for Walt Disney World and Epcot Center, and he still helps on a consulting basis with the Disney company.

Of the years after Walt, Broggie says, "When Walt Disney died I felt he'd left me ten years of work and then it would be time to leave ..." He recalls the years with Walt Disney at the helm very fondly. "One statement, one direction from Walt was all I ever needed... I never had any trouble ... I knew more about machine work than he did, so he always listened to me."



Finished domes, wheels and other components for Walt Disney's second locomotive. They're safe in Roger Broggie' s basement workshop, after nearly forty years.

PRINT 10-27 BOOKMARKS SEARCH FIND THUMBNAILS H

MAIN STREET MAIL BOX

Quotes from our readers

"Thank you very much for the Pendleton 'Reader Premium' (in the Issue #9 first mailing) ... it was an extra treat for us in our favorite Disney themed publication. My first trip to Disneyland was in 1959 from faraway Indiana. My mother and I went on nearly everything (the Matterhorn was too wild for her) and your article brought back many wonderful memories of that first trip. The Rolly Crump article was terrific, and the 1964 World's Fair photo was a reminder of how the Small World ride made that long line worth it. We're very happy to be able to subscribe now." - D.N., Tucson, AZ

"Thank you for the article on the Pendleton Store ... I had no idea it was closing. It was a special place for us to stop by. The enclosure of the Pendleton stationery (1st mailing only) and garment label will be treasures in our collection of Disneyland items. I was so glad to find you have enough information to offer subscriptions!" - D.P., Palo Alto, CA

"I thought the look back at Disneyland in '59 was great! You guys always seem to pick such interesting subjects to write on. I also enjoyed the family visit, and the interview with Rolly Crump. The drawings on how some of the illusions are done were very informative." - M.S., Pleasant Hill, CA

"Issue #9 captured the Disneyland of 1959 that I missed, since I was there in 1958 only. Enjoyed the Haunted Mansion article too! I join your other 'late comer' readers in requesting a reprinting of issues #1 through #5, just the Disneyland material. Would you consider collecting the best of your Disneyland historical articles and photos into a hardcover book as a permanent record of Disneyland's 'golden era?' That would also give you the opportunity to improve past photos ... your book would be much better than 'Disneyland - Inside Story.' - J.G., Birmingham, AL

"I particularly enjoyed meeting both of you at the 'Minnie Mouse' show at the Emerald Hotel in March.As a Midwesterner, growing up in the '50s, it was a dream to be able to go to DISNEYLAND. Our family couldn't afford such a trip at that time, but we finally did it in 1985 for the 30th Birthday Party. Your magazine captures that feeling of Disneyland's early years, that most of us back east could only imagine. This especially holds true of the article of a family visit to the 1959 Park. This article, combined with the one in the Mouse Club Newsletter, gives a real feeling for that period. Please keep up the great work ... the subscription and issues are easily worth twice what you are asking!"- D.G., Shaker Hts, OH

"Your article on Rolly Crump was most fascinating, as this man appeared to have a mind like the 'Twilight Zone's' Rod Serling. Just being a part of the early Disney team is fascinating enough and the interviews such as the one in this issue enable me to picture what it was like many years ago. Also, many thanks for the Pendleton Mills article. I myself remember the highly polished wooden floors and the pleasant smell inside the shop." - M.S., Buena Park, CA

"I thought that the Flying Saucer article was one of the best you've done yet. It was a ride that has hardly ever been written about. Your article was so detailed that I feel like I've almost ridden it. Using schematic drawings of how the ride worked really made it easy to understand. It might be interesting to your other readers that the August 1963 (Vol. 124, No. 2) issue of National Geographic featured the Flying Saucer ride on the front cover, as well as a fantastic article on Walt and Disneyland. Copies can still be found in used book stores. I'd still love to see a story on Adventure Through Inner Space. Can't wait until Issue #9." - G.D., Toronto, Canada

"Enjoyed the article and interview with Rolly Crump on the Haunted Mansion.The story of the accidental discovery of the inverse bust effect was a revelation. Being an engineer, I was amazed at the simplicity behind the Pirate's fireflies. I always figured they were motor driven with thermal strips that caused them to blink! Keep up the great work - any and all technical details are very much appreciated" -P.W., San Clemente, CA

"I enjoyed the artwork accompanying the story about the 1959 trip to Disneyland. I would like to have heard more about the 'Oz' ride in the interview with Rolly Crump, as well as the latter part of his career with Disney. Also, I have always wondered why the 'groom' character, pictured in the interview on page 30, was removed from the attic of the Haunted Mansion. Clearly this interview could have been very long,

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THUMBNAILS BOOKMARKS 10-28

however, it probably would have been too demanding to expect Rolly Crump to go over everything in detail. You ought to do a short story about the present location of the Midget Autopia,which was donated to a park in Walt Disney's home town. Presumably it is still there." R.P., Pasadena, CA

"I'm glad you were able to sit down with Rolly Crump and get such an outstanding interview. May I suggest that Al Bertino be your next target? It may sound silly and cliche, but your magazine just keeps getting better and better ... your hearts are in the right place, and it shows." - L.N., Valencia, CA

"I can't tell you how very pleased and surprised I was when I saw the Pendleton Mills premiums ... I love them and think they're very special and different. The articles were also exceptional. One minute I think the articles about Rolly Crump were the best, then I think the Disneyland family visit was best ... thanks!" - K.P., Willowick, OH

"I actually had the Hills Bros. Sleeping Beauty Castle! According to the 1959 copyright, I would have been 5 years old at the time. It seems like I was a little older than that, so maybe Hills Bros. offered the castle for a year or two. I believe it was quite a lot longer than 2-3 weeks for delivery (more like two months!). This piece was very difficult to assemble ... my mother had to do most of it. Some of the tab inserts didn't fit snugly, so we scotch-taped some of them. The taped pieces held together for years! Oddly enough, this seems to have been one of the most accurate replicas of the Castle ever produced. Rolly Crump interview was fantastic!" - R.M., Wichita, KS

"The Disneyland 1959 story really gave me a sense of what a day at the Park would have been like. I loved the photos ... hope we get an article on the Monsanto House of the Future soon. The Rolly Crump stories were very informative and gave a great insight into what it must be like working at WED. As a production manager for a publishing firm I must say the book is starting to look good and more professional. Until next time, make mine "E"Ticket." - G.D., Toronto, Ontario, Canada

"I enjoyed the Disneyland 1959 story and am excited about the upcoming 'lost photo' contest segment. What a great idea ... I only wish I had something of age to contribute. Your graphics quality and information are getting better and better. Include as many blueprints and diagrams as you can. How about articles on Liberty Square and Edison projects, Space Station X-1 and Circarama attractions as they were on Opening Day? I always look forward with anticipation the arrival of The "E" Ticket." - S.J., Forest Grove, OR

"As children, we possess an uncanny ability to imagine things we've never seen, or places we've never been. Unfortunately time has a way of removing that talent from us. With a little help from The 'E' Ticket, however, we not only can use our imaginations, but we can also recapture memories." - S.S., North Hollywood, CA

"I am only interested in Disney ... if it is from a different park it should not be included in The 'E' Ticket magazine, since the 'E' ticket was from Disneyland. I really enjoyed issue #9, my first, which I believe was all Disney related. Somewhere I read that you covered other non-Disney parks which I don't care to pay for since I have no interest in them." - M.C., Chula Vista, CA

"Bravo ...and many thanks for filling a gap in the life of this theme park fan.The article on the Flying Saucers really took me back to those happy days in '63,and riding them with my friends. How wonderful to have good technical illustrations and succinct text to explain the attractions' inner workings. I had completely forgotten about the 'arm' that scooped up the saucers for boarding. Does anyone remember the 3-D Theatre in Fantasyland starring the Mousketeers? Pre-Captain EO? Also, I miss the Centaurs in the Welch's Grapejuice stand, and the Jolly Roger. Looking forward to each issue with eagerness." - M.G., San Francisco, CA

"After the demise of Storyboard, your magazine is the only high quality Disney material able to evoke memories of the fun growing up with California theme parks. I don't think you can be something to everyone ... don't expand beyond Southern California! Here are two 'long shots' that would be very interesting to know more about: the Buffalo Ranch on MacArthur Blvd. in Newport Beach (had several rides and attractions as well as wildlife) has main entrance still in use as offices. Also, Santa's Village in Sky Forest. I would also like to see small amount devoted to post-60s Disneyland." - T.B., Anaheim, CA

"Thanks a million for the wonderful Pendleton premium ... this is something I could not have gotten for myself but you provided a unique piece of Disney history for me. The shop closed quietly and suddenly and I know most Disneyland visitors will never even miss this corner of the "old" Disneyland. I'm sure it will be replaced by another souvenir shop. Great interview with Rolly Crump, thanks! How about an article on the different generations of Audio Animatronics figures especially now that two or more different types are operating together in Pirates of the Carribean?" - M.J.,Santa Ana, CA

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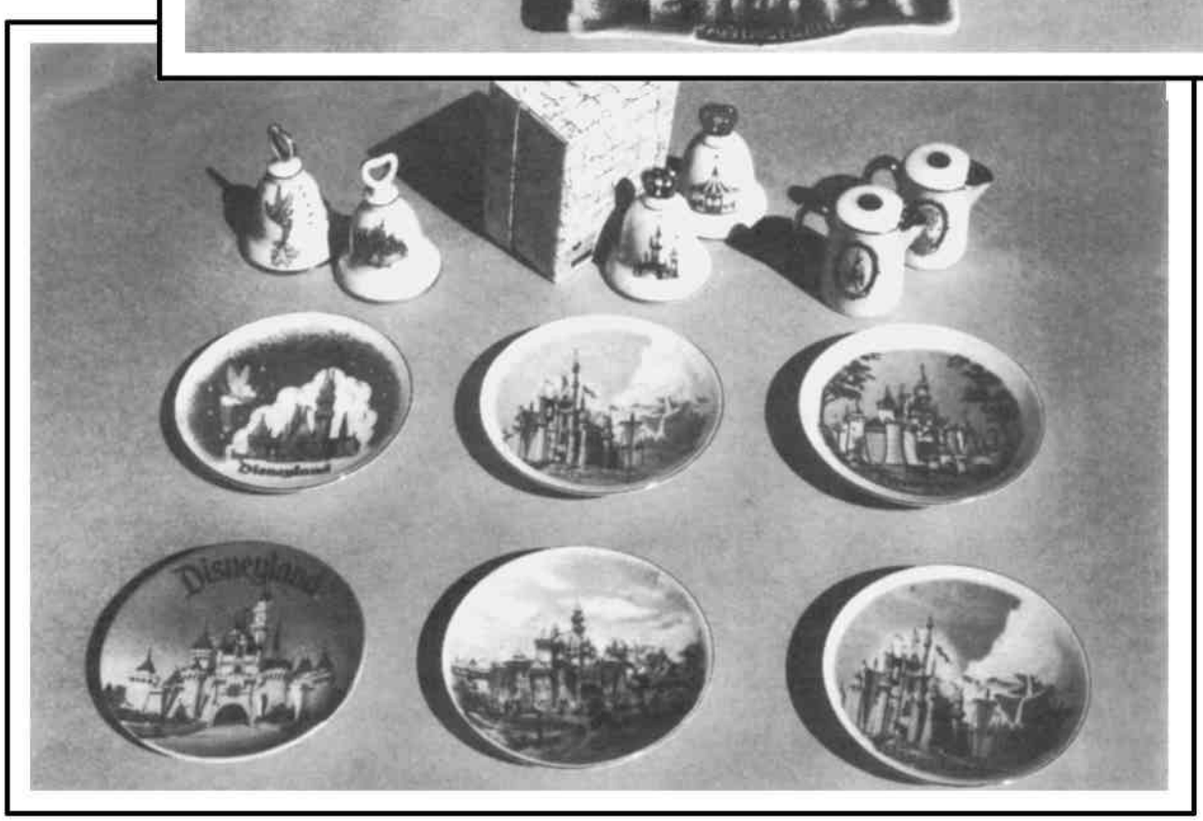
* * * COLLECTOR'S CORNER * * *

The familiar image of Disneyland's **Sleeping Beauty Castle** has adorned merchandise with undiminished success from the first day a souvenir was sold to a visitor at the Magic Kingdom. The **Castle** represents more than just the entrance to Fantasyland, it is the symbol of all the many escapes into fantasy offered by Disneyland itself. How many millions of Park visitors have taken home likenesses of the **Castle** on books, toys and ceramics for this reason?



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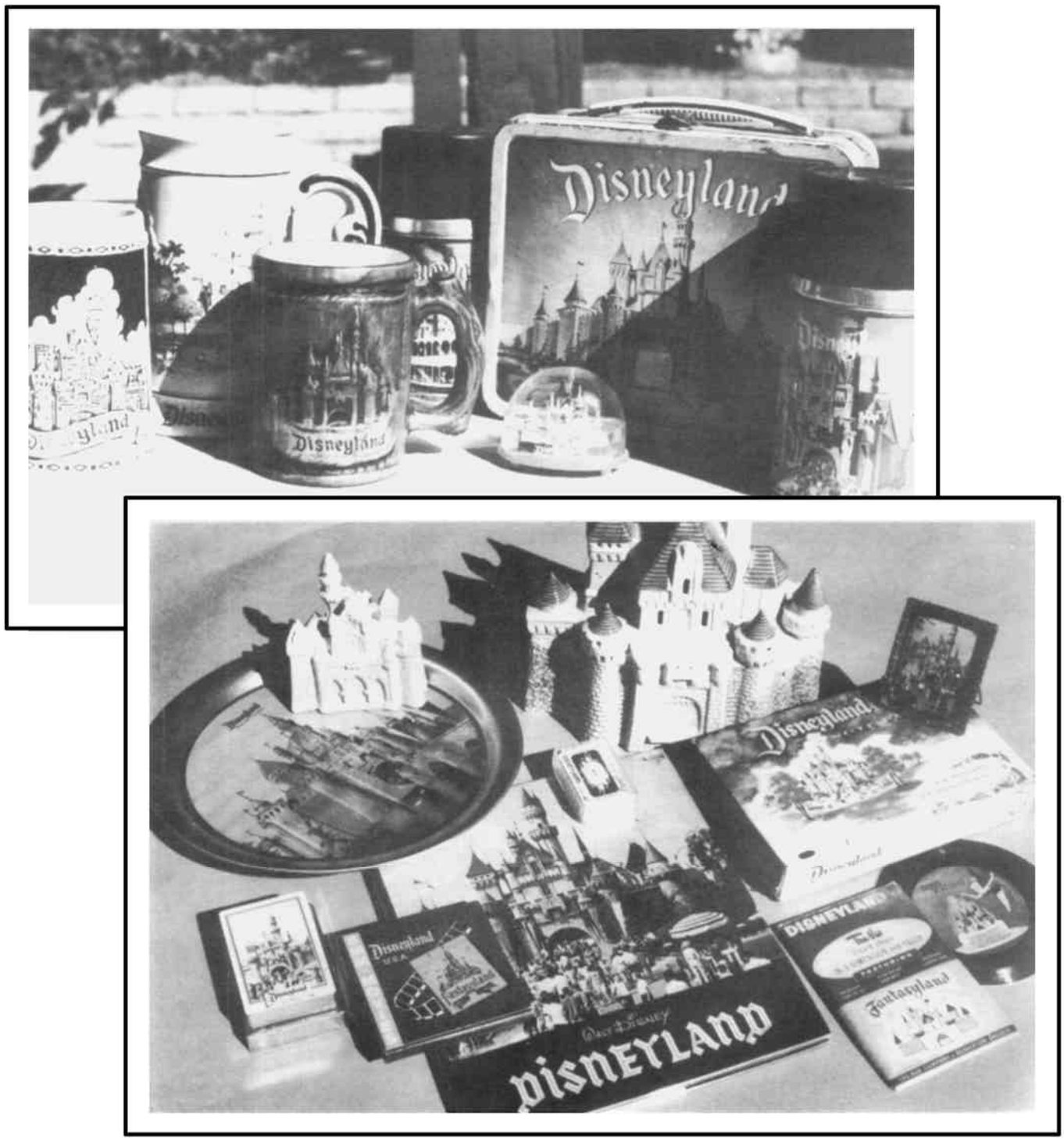
The pictured examples demonstrate the diversity of "**Castle** merchandise." Ceramic and pottery are the items most often found in today's collector market. Here are plates (full-sized and "mini" versions) along with cups and saucers, mugs and stems, salt and pepper shakers and ashtrays. Most are made in Japan, often trimmed in gold with the earliest having raised details. One 1960s plate is made of Melmac. Dating these treasures is an imprecise art ... whether or not they feature Tinkerbell, show the **Matterhorn** or have the "two D" backstamp (for both Parks) are among the clues. Images of new attractions at Disneyland were often included on souvenirs for a brief time and can help date them later. Also, the appearance of the 1950s "land" symbols is often proof of an early item.



Toys, lunchpails, games and puzzles and paper collectibles of all kinds bear the **Castle** image. Here are two early card games, a 1955 boxed set of stationery, a film of Fantasyland and a '56 Tru Vue set. The two **Castle** sculptures were sold in the late 1980s and the small "snow castle" in its water-filled globe is from the '60s. Collecting **Sleeping Beauty Castle** merchandise can be an entire hobby by itself ... and it's still going strong today.

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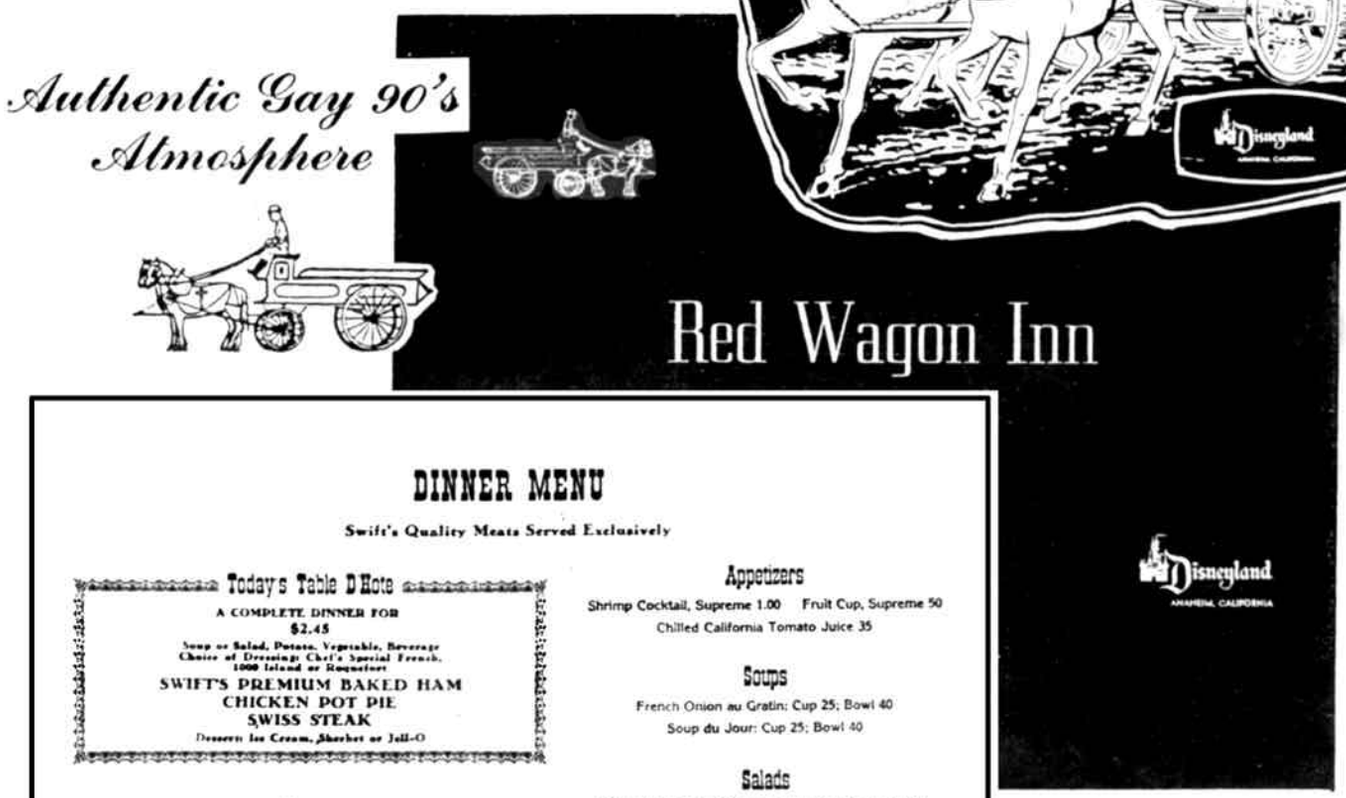
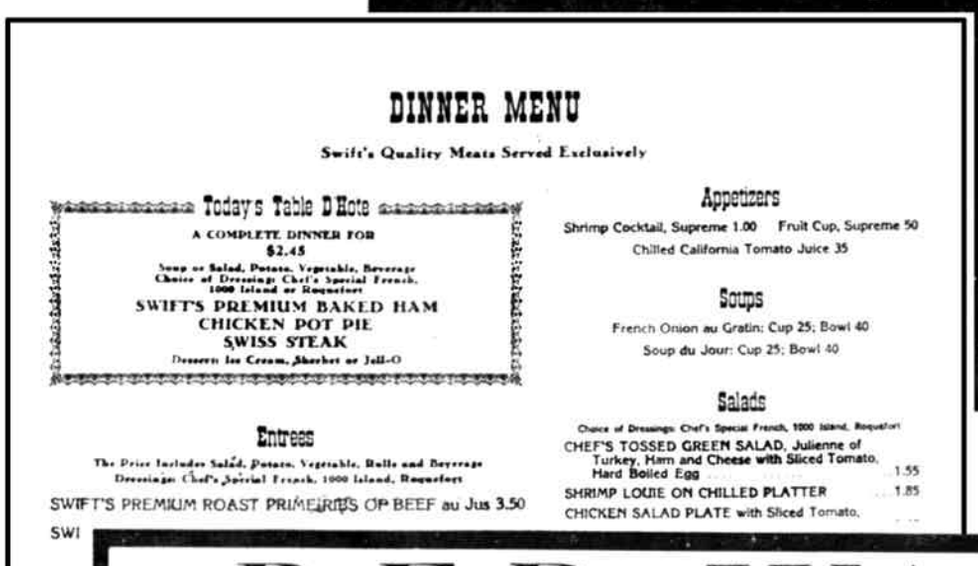
* * * PARK SNAPSHOTS * * *

Main Street's Red Wagon Inn,on the "hub" near Tomorrowland offered charbroiled Swift's Premium Steaks with a Victorian elegance no snack bar could match. These 1958 menus tell of the 1890 furnishings, cut glass doors and hand carved panels brought to the Inn by Walt Disney from a Los Angeles mansion he purchased in 1955. The Red Wagon Inn closed on October 11, 1964 and reopened as the now familiar Plaza Inn the following summer.




DINNER MENU
Swift's Quality Meats Served Exclusively
Today's Table D'Hote
A COMPLETE DINNER FOR
$2.45
SWIFT'S PREMIUM BAKED HAM
CHICKEN POT PIE
SWISS STEAK
Appetizers
Shrimp Cocktail, Supreme 1.00
Fruit Cup, Supreme 50
Chilled California Tomato Juice 35
Soups
French Onion au Gratin: Cup 25; Bowl 40
Soup du Jour: Cup 25; Bowl 40
Salads
CHEF'S TOSSED GREEN SALAD, Julienne of Turkey, Ham and Cheese with Sliced Tomato, Hard Boiled Egg 1.55
SHRIMP LOUIE ON CHILLED PLATTER 1.85
CHICKEN SALAD PLATE with Sliced Tomato,
Entrees
SWIFT'S PREMIUM ROAST PRIME RIBS OF BEEF au Jus 3.50

the RED WAGON
RESTAURANT
Your visit to Disneyland is not complete until you've enjoyed a delightful dining experience at the famous
RED WAGON RESTAURANT
Discriminating diners will find the authentic plush Victorian decor offers the perfect setting for a delicious meal, graciously served. Breakfast, complete luncheons and dinners, also a Special Children's Menu. Steaks and chops from the broiler.
Located on Disneyland's Main Street, U.S.A.
SWIFT'S QUALITY MEATS SERVED EXCLUSIVELY

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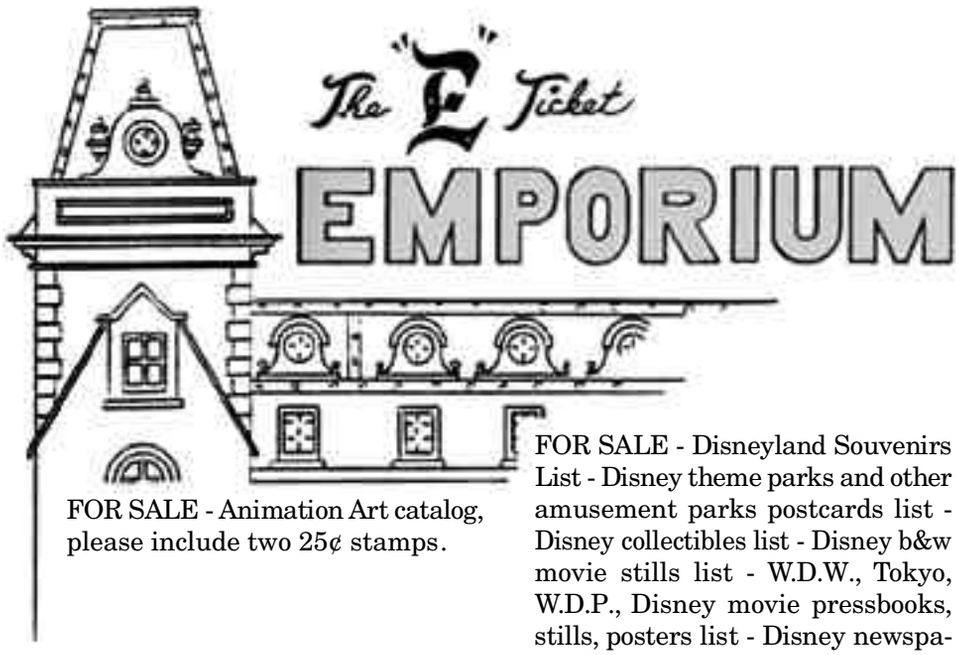


FOR SALE - Animation Art catalog, please include two 25¢ stamps.

FOR SALE - Tomart's Price Guide to Character and Promotional Glasses, now available for $21.95 plus $2 postage. Largest section in book covers Disney and theme park glasses ... over 100 different Disney issues from 1930 to 1990.

FOR SALE - Disney postcards: Disneyland, W.D.W., Epcot,Disney/MGM, Tokyo, Disney old and new, over 500 cards in stock, list revised monthly: send large S.A.S.E. (65¢) for list ... also list of Disney items for sale:books, guidebooks, magazines, placemats, postcards, records etc. - send $1 for complete list.

FOR SALE - Disney buttons and lapel pins, please write.

FOR SALE - Coming in January 1991 ... a new newsletter covering the history of Disney postcards. Each issue (8 per year) will cover a different set of Disney postcards, with its background,pictures, a checklist and classified ads. Subscriptions: $5 per year U.S., $6 Canada,$10 all other countries.

FOR SALE - Disneyland Souvenirs List - Disney theme parks and other amusement parks postcards list - Disney collectibles list - Disney b&w movie stills list - W.D.W., Tokyo, W.D.P., Disney movie pressbooks, stills, posters list - Disney newspaper & magazine ads list: S.A.S.E. for each list.

FOR SALE - Private collection of Disney Park, films and television items. Please send $1 cash in large S.A.S.E. for list.

• • • • • • • • • • • • •

WANTED - Original Disneyland attraction posters from Pirates of the Caribbean or the Haunted Mansion.

WANTED - Will pay $5 for good photocopy (or original) of the 20,000 Leagues Exhibit issue of The "E" Ticket (#5) please write.

WANTED - Walt Disney World plaques from "Mickey's Birthdayland," Disneyland lamppost sign for "35th Anniversary," Disney/MGM Studios plaques.

WANTED - Sorcerer's Apprentice "doll" produced by Imagineers and sold at Disneyland (late '70s, early '80s).

WANTED - Disneyland Attraction Posters! The collecting bug has caught hold and won't let go. No reasonable offer refused ... call today!

WANTED - 1968 Disneyland Guide Book in "very fine to mint" condition, give price & details.

WANTED - "The Reluctant Dragon" storybook, any condition.

WANTED - Mary Poppins items (lobby cards, press books, original L.P. soundtracks, etc.) A to E ticketbooks, and employee name badge "Mark" - will pay fair price.

WANTED - Disneyland Postcards, please send description and pricing.

WANTED - Pacific Ocean Park postcards and other souvenirs. Send cards on approval, or list of souvenirs/cards. I'll pay postage both ways.

WANTED - Disneyland restaurant items.

WANTED - A copy of Issue #5 of The "E" Ticket, or a Xerox of the Calico Mine Ride article. Also, any kind of information about this ride (S.O.P. or what have you?).

PRINT 10-33 BOOKMARKS SEARCH FIND THUMBNAILS H

WANTED - Mirrors for Disneyland Railroad and Jungle Cruise, to finish my collection! Also any Disney-Alweg Monorail related items, including Retlaw material.

WANTED - Disneyland badge "Betty," also H.O. Monorail model.

WANTED - Disney postcards, all types, also items on N.Y. 1964/65 Worlds Fair.

WANTED - Lamppost signs and Tinkerbell, Goofy and Mickey's Xmas Carol items, also employee name badges for Ken, Mavis, Jennifer (Jenny) and Jason.

WANTED - Disneyland or W.D.W. employee/cast member name tag with the name "Jerry.".

WANTED - Anything DUMBO, including Dumbo cels and clay molds of Disney animation figures - call or write.

WANTED - Disney employee badge with name "Lolly."

WANTED - Postcards or photographs of "Baron Fun Frite's Castle" in Daytona Beach,Florida.

WANTED - Disneyland "flip books," "How To Draw Mickey, Donald, Goofy ... etc." books and pre-1968 Disneyland maps.

WANTED - Souvenir books, articles, illustrations, photos, etc. regarding Pacific Ocean Park.

WANTED - Any film/video footage of Nature's Wonderland,Adventures Thru Inner Space or the Knott's Bear-y Tales rides. I'm willing to trade audio recordings of most attractions. Send a letter telling me what you've got first, please!

WANTED - Disneyland: postcards, guidebooks (main gate), plates, pins, paper items.

WANTED - Disney "playtapes" for my "Playtapes"players, Grolier Xmas figurines '81 and '83.

WANTED - Any Disney park name badges "Earl," "Kim," or "Larry."

WANTED - The "E" Ticket issues #1 thru #5.I would be overjoyed to settle for photocopies. Also, early Disneyland wall maps '55 thru '78.

WANTED - Fantasia 1990 re-release poster, Dick Tracy T-shirts XL.

WANTED - (Badly!) The Pirates of the Caribbean kits by MPG.

WANTED - VHS or Beta tape of complete Main Street Electrical Parade.

The "E" Ticket EMPORIUM

ANNOUNCING THE "E" TICKET ANNUAL #2

HERE IT IS ... READY FOR YOU TO ORDER ... THE "E" TICKET'S SECOND ANNUAL. We've "re-shot" and improved our photos, added more artwork, stills and 12 pages of additional material all in one BIG 48-page package ...

* Tomorrowland's **20,000 Leagues Under The Sea Exhibit**, in photos, descriptions and a big new cut-away map done to even Captain Nemo's exacting standards. And ...

* Complementing our original article is a time-traveling personal account of how the Exhibit and its Tomorrowland environment weathered the '50s and '60s written by the uncontested number one "Leagues" fan ... Tom Scherman.

* *Skull Rock ... Not Just Another Pretty Face* revisits one of the best fantasies in old Fantasyland, now to be found only in Neverland ...

* *Theme Park Ride Tickets* takes a detailed and illustrated look at these rare paper collectibles from Disneyland and other Southern California parks.

* For the first time we examine in detail the Schuco Monorail toys from 1962 ... their rarity, the many versions and sets, and why so many collectors wish they had one!

* Again we ride Knott's Berry Farm's premier dark ride, the **Calico Mine Train**. Where the trains go, what they see and how they work when they enter the gloomy mine shafts ... all revealed!

This list of articles just begins to describe what you'll find in The "E"Ticket's second ANNUAL. Order now for $6 ($5 plus $1 postage/handling)–use the order form included with this issue.

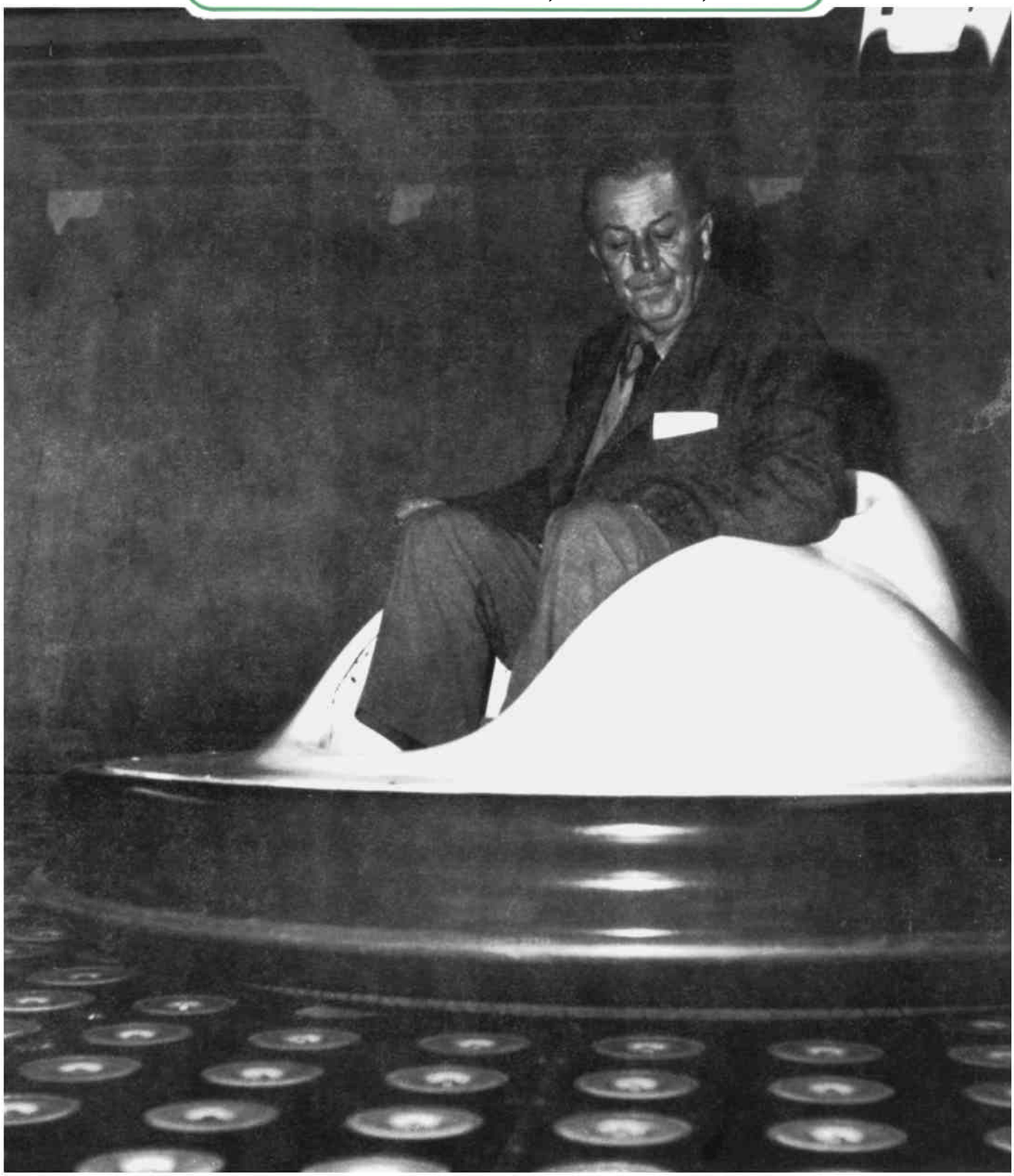
© Disney Enterprises

WHY CALL IT THE "E" TICKET? – The "E" ticket was the best coupon in your Disneyland ticket book, good for a ride on the very best attractions that the first true theme park had to offer. Some of those attractions can now be enjoyed only through memories. Our goal is to share these memories with you in future issues of this publication.

THE "E" TICKET'S CONTENT – Our intent is to experience, in these pages, Disneyland and the other early theme parks as they were when they made their first wonderful impact ... in the '50s and '60s. We will do this in at least three ways: 1) by presenting historical information about the parks 2) by relating personal experiences, and 3) by exploring the growing hobby of theme park collectibles.

THEME PARK – "An amusement park where rides, activities, and thrills are presented within an atmospheric environment. A place where your ride admission (especially if it's an 'E' Ticket) will carry you to another place or time."

SUBSCRIPTIONS/BACK ISSUES – We've enclosed a "Reader Response Form" for you to use for your comments (we need 'em) and for your FREE AD in our Emporium pages. Subscriptions are available for the next 4 issues, when published,for $19 postpaid ...use the order form to "sign up" and to order any back issues you may need. Remaining copies of Issue #6 (Jungle Cruise), Issue #7 (Marc Davis Designs Disneyland), Issue #8 (Tomorrowland's Flying Saucers), Issue #9 (Disneyland 1959/Rolly Crump) are available for $5 ($4 plus $1 postage/handling) for each issue.



An intent Walt Disney maneuvers his **Flying Saucer** around the floor ... not in Tomorrowland, but at Arrow Development, the Northern California design firm that worked with Disney on many Disneyland attractions. The **Flying Saucer** ride, which operated from 1961 to 1966 (see issue #8 for full story), was a direct result of research and experimentation with new technology. This amazing 1961 photo, showing an oversized craft and functioning floor, gives us a glimpse of Walt's involvement at an early stage of this creative process.